The Curtis Institute of Music

Endowed by Mary Louise Curtis Bok

Catalogue

1927-1928

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1927 1928

THE CURTIS INSTITUTE *of* MUSIC

Endowed

By MARY LOUISE CURTIS BOK

CATALOGUE

1927-1928

MT3.3
C981
v.9
16903

RITTENHOUSE SQUARE
PHILADELPHIA PENNSYLVANIA

THE CURTIS INSTITUTE *of* MUSIC

WAS CREATED, IN 1924,
UNDER AN ENDOWMENT

By MARY LOUISE CURTIS BOK

AND IS OPERATED UNDER A CHARTER OF
THE COMMONWEALTH OF PENNSYLVANIA

PURPOSE

TO HAND DOWN THROUGH CONTEMPORARY
MASTERS THE GREAT TRADITIONS
OF THE PAST.

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE.

The Curtis Institute *of* Music Offers To Students:

Instruction by world famous artists who teach personally and give individual lessons.

Free tuition, or partial exemption from tuition fees, where required.

Financial aid, if needed.

Steinway Grands, string and wind instruments rent free, to those unable to provide such for themselves. These Steinway pianos will be placed at the disposal of students in their respective domiciles.

Opportunities to attend concerts of the Philadelphia Orchestra and of important visiting artists, also performances of the Metropolitan Opera Company—as part of musical education.

Summer sojourns in the United States and Europe, to advanced and exceptionally gifted students, under artistic supervision of their respective master teachers of the Curtis Institute.

Regular public appearances during the period of their studies, when warranted by their progress, so that they may gain practical stage experience.

In addition to development of the student to full artistic maturity, financial assistance in setting out on a public career.

Director

Josef Hofmann

OFFICERS

President

Mrs. Mary Louise Curtis Bok

Vice President

Philip S. Collins

Secretary and Treasurer

William Curtis Bok

Board of Directors

Mrs. Mary Louise Curtis Bok
William Curtis Bok
Philip S. Collins
Cyrus H. K. Curtis
Mrs. Samuel S. Fels

EXECUTIVE STAFF

Director
JOSEF HOFMANN

Assistant to the Director
DAVID SAPERTON

Dean
GRACE H. SPOFFORD

Assistant to the Dean
ELIZABETH SWENSON

Counselor to the Student Body
EMILY L. MCCALLIP

Comptroller
H. W. EASTMAN

LOCATION

The Curtis Institute of Music, facing the green of Rittenhouse Square, is in the heart of the best residential section of Philadelphia. It is within four blocks of the Academy of Music where the symphony concerts of the Philadelphia Orchestra, the concerts of important visiting artists and the performances of the Metropolitan Opera Company of New York are given.

BUILDINGS

The buildings comprise three beautiful private residences which have been remodeled; yet there has been retained their original homelike atmosphere.

EQUIPMENT

The equipment and furnishings combine both beauty and utility.

LIBRARY

The library is extensive and of wide scope, embracing over 5,000 volumes—books, music and scores. It includes many original and unedited editions of music of the great masters.

Drawing by Ruyl

The Buildings of
The Curtis Institute of Music

THE NEW CONCERT HALL

The new concert hall now building, will be completed by October 1, 1927. The plans call for a room 70 feet long, 35 feet wide, and 22 feet high, with a seating capacity of approximately 350. All the resources of modern research are being used to make it acoustically perfect, and soundproof against street noises.

Architecturally it will correspond to the Institute Main Building, of which it is an integral part.

The illumination will be effected by indirect lighting concealed behind the upper moulding all around the hall. The interior walls are to be wood-paneled up to the ceiling.

There will be a luxuriously appointed and easily accessible artists room adjoining the stage.

To facilitate placing of pianos on the stage, a proscenium elevator has been devised which allows a section of the stage to descend to the basement where pianos can be stored.

Two organs, a four-manual Aeolian pipe organ and a three-manual practice organ are being installed which will enable the Institute to give courses in that instrument.

In this new hall, the students will be given the opportunity of acquiring experience in students concerts under conditions equaling those under which they will appear in professional life.

HEADS OF DEPARTMENTS

The various Departments of The Curtis Institute of Music are under the personal direction and supervision of the following members of its Faculty:

MARCELLA SEMBRICH . . . . . *Voice*

JOSEF HOFMANN . . . . . *Pianoforte*

LYNNWOOD FARNAM . . . . . *Organ*

CARL FLESCH . . . . . *Violin*

LOUIS BAILLY . . . . . *Viola and Chamber Music*

FELIX SALMOND . . . . . *Violoncello*

CARLOS SALZEDO . . . . . *Harp*

ARTHUR RODZINSKI . . . . . *Orchestra*

REGINALD O. MORRIS . *Theory and Composition*

These artists, in each instance, in addition to their duties as Heads of Departments, instruct students personally.

DEPARTMENT OF VOICE

MARCELLA SEMBRICH, Head of Department

Instructors

MARCELLA SEMBRICH
HARRIET VAN EMDEN
EMILIO DE GOGORZA
HORATIO CONNELL

Coaching and Repertoire

RICHARD HAGEMAN
ARTHUR RODZINSKI

DICTION

MARIE EMMA BOURDIN-BACHER
JEAN B. BECK
EUPHEMIA GIANNINI GREGORY
SAMUEL ARTHUR KING
MINNA SAUMELLE
DOMENICO VITTORINI
HERMANN J. WEIGAND

OPERATIC ACTING *and* STAGE DEPORTMENT

WILHELM VON WYMETAL

EURHYTHMICS

PLACIDE DE MONTOLIU

MARCELLA SEMBRICH

Marcella Sembrich Kochanska, who was destined to become one of the world's greatest operatic sopranos, was born in Lemberg, Poland. She adopted her mother's maiden name of Sembrich to serve her professional career. Her first musical instruction was received from her father in piano and violin. At the age of twelve she appeared in piano and violin recitals, and she continued her study of these instruments with Guillaume Stengel in the Lemberg Conservatory. When she was sixteen years old, Marcella was sent to Vienna to perfect her musical and pianistic training under Julius Epstein, and it was here that her great possibilities as a singer were discovered. The girl was then sent to study voice with Lamperti in Milan.

Her debut as singer was made in Athens in 1877, and success in opera came swiftly. Engagements in London, Paris, Dresden, Berlin, St. Petersburg, Vienna and Madrid followed in quick succession, and in 1883 Madame Sembrich was engaged as leading soprano at the Metropolitan Opera, and made her debut as Lucia. Concert tours and operatic engagements in Europe alternated with her visits to America, and from 1902 to 1909 she was continually engaged by the Metropolitan Opera Company. After retiring from operatic and concert work, Madame Sembrich devoted herself to teaching and has since developed such singers as Jeritza, Dusolina Giannini, Hulda Lashanska and Queena Mario.

Photograph by M. I. Boris, N. Y.

MARCELLA SEMBRICH

Head and Instructor, Voice Department

Emilio de Gogorza
Instructor, Voice

EMILIO DE GOGORZA

Spain, France and England have all shared in the musical endowment bestowed on this artist, who was born in 1874 of Spanish-American parents, in Brooklyn, New York, first undertook singing as a serious study in England, and first appeared in concerts in France. Emilio de Gogorza traveled with his parents as a child and it was in London that he became a favorite as a boy soloist in churches and school choirs. He completed his studies at the Ecole Monge and Lycée Louis-le-Grand in Paris, France.

De Gogorza returned to America for his first serious instruction, his teachers being Moderati and Agramonte in New York. A visit to Paris resulted in his continuing his studies with Emile Bourgeois, singing master of the Opéra Comique. In 1897 de Gogorza was first heard in a concert in New York with Marcella Sembrich. From that date his appearances have been continuous in recitals and with the leading orchestras in the United States and Europe.

With an unusual gift for languages, Emilio de Gogorza has been able to enrich his programs with the rarely heard songs and folk music of many races. He has cultivated in his audiences a taste and appreciation for the songs of the younger French composers, for Russian folk songs, and has revealed a new world of Spanish art song in the melodies of Andalusia, Catalonia, and the country of the Basques.

DEPARTMENT OF PIANOFORTE

JOSEF HOFMANN, Head of Department

DIVISION OF PIANO SOLO

JOSEF HOFMANN, Head of Division

Instructors

JOSEF HOFMANN
MORIZ ROSENTHAL
ISABELLE VENGEROVA
DAVID SAPERTON

DIVISION OF ACCOMPANYING

HARRY KAUFMAN, Head of Division and Instructor

DIVISION OF SECONDARY PIANO

ABRAM CHASINS, Head of Division

Instructors

ABRAM CHASINS
ETHEL S. DRUMMOND
and others, drawn from the student body of the Institute.

DEPARTMENT OF ORGAN

LYNNWOOD FARNAM, Head of Department and Instructor

Photograph by Strauss-Peyton

JOSEF HOFMANN

Director of the Institute

Head and Instructor, Pianoforte Department

JOSEF HOFMANN

A musical lineage that embraced on his father's side a piano teacher, pianist-composer and orchestra leader, and on his mother's a noted soprano of the Cracow Municipal Opera, furnished the background for the youthful genius, Josef Hofmann. He was born in 1876 and began to study music before the age of four, his first teacher being his sister. A year later Hofmann senior undertook the boy's musical training.

Josef Hofmann made his first public appearance in a town near Warsaw when he was five years old. Other concerts followed in the leading cities of Poland, and when he was eight, he was heard by Anton Rubinstein, who predicted a career of exceptional brilliance for the youthful prodigy.

At the age of nine, his first European tour was arranged and the boy was heard in Germany, France, England and Scandinavia. Soon after, in 1887, he appeared for the first time in the United States, giving forty concerts. The remarkable playing of the eleven-year old boy so aroused the enthusiasm of Alfred Corning Clark of New York that he generously offered to provide his father with the necessary means to further his musical education and artistic growth, whereupon the boy returned to Europe to study music in Berlin. Four years later he became the only private pupil of Anton Rubinstein.

In 1894, then eighteen years old, Hofmann returned to the concert platform. He toured Germany and England, and in 1896 made his Russian debut. Two years later he returned for a tour of the United States, and has since been constantly before the public as concert pianist and composer. For the last twenty-one years Mr. Hofmann has made his home in the United States and has become an American citizen.

Hofmann's compositions are numerous. His orchestra works have been performed in the United States and Europe by Nikisch, Schuch, Safonoff, Stokowski, Zach, Gabrilowitsch, Damrosch, and Stock.

MORIZ ROSENTHAL

A heritage derived from years of actual contact with men whose names belong to musical history gives Moriz Rosenthal a unique position among present-day pianists. Mikuli, Rafael Joseffy and Liszt shared intimately in the formation and development of his musical and pianistic gifts. Born in Lemberg, Poland, in 1862, Moriz Rosenthal began his studies at the age of seven with Galath. His work soon attracted the attention of Carl Mikuli, director of the Lemberg Conservatory and former pupil of Chopin. Playing on two pianos with Mikuli he made his first public appearance at the age of ten.

Rafael Joseffy undertook Rosenthal's instruction in 1875, and following his tour of Roumania, the Queen conferred upon the fourteen-year old boy the title of court pianist at Bucharest. A few months later he was taken as a private pupil by Franz Liszt with whom he studied both in Weimar and in Rome until the master's death in 1886. From that time on, concert tours have taken Rosenthal to Paris, Berlin, London, St. Petersburg, Madrid, Lisbon, Rome—the principal cities of Europe, as well as America which he has visited eight times. In 1880 Rosenthal laid aside his public career for a period of three years to engage in the study of philosophy at the University of Vienna. In 1912 he was appointed Court Pianist by Franz Josef I, then Emperor of Austria.

Rosenthal was the first to recognize the virtuoso possibilities of the Johann Strauss waltzes, and his paraphrases of these waltzes are among his most brilliant compositions.

Photograph by Mishkin

MORIZ ROSENTHAL
Instructor, Pianoforte

Photograph by Dvix Duryea

LYNNWOOD FARNAM

Head and Instructor, Organ Department

LYNNWOOD FARNAM

Born at Sutton in the Province of Quebec in 1885, Lynnwood Farnam, organist, began his musical studies as a pianist in Dunham, where, at the age of fifteen, he won the Montreal Music Scholarship. This scholarship, contributed by Lord Strathcona and Lord Mount Stephen, made possible his four years of study at the Royal College of Music in London. His teachers were Franklin Taylor and Herbert Sharpe for piano, and Dr. James Higgs, F. A. Sewell, and W. S. Hoyte for organ.

The organ won young Farnam's preference, and to this he devoted his chief interest. Returning to Canada in 1904, Mr. Farnam received his first appointment as church organist in Montreal, soon becoming organist of Christ Church Cathedral. He gave up this post in 1913 to accept a call to Emmanuel Church in Boston. The war interrupted his musical career, but after his discharge he returned to the United States.

He was engaged as organist by the Fifth Avenue Presbyterian Church, New York City, during 1919-20, and since that date has been organist of the Church of the Holy Communion in New York. Mr. Farnam has had an extensive concert career, having appeared as soloist with the Society of the Friends of Music, New York, at the Coolidge Foundation Festival of Chamber Music in Washington, the Cincinnati Music Festival, and on other notable occasions. He has given public performances at York Minster, Bath Abbey, the Cathedrals of Westminster, Southwark, Exeter, and Christ Church, Oxford, in England, and in the American Cathedral in Paris and at the Church of St. Ouen in Rouen, France.

DEPARTMENT OF VIOLIN

CARL FLESCH, Head of Department

Instructors

CARL FLESCH
RICHARD HARTZER, Assistant
LEA LUBOSHUTZ
EMANUEL ZETLIN

DEPARTMENTS OF VIOLA AND CHAMBER MUSIC

LOUIS BAILLY, Head of Departments and Instructor

DEPARTMENT OF VIOLONCELLO

FELIX SALMOND, Head of Department and Instructor

DEPARTMENT OF HARP

CARLOS SALZEDO, Head of Department

Instructors

CARLOS SALZEDO
FLORENCE WIGHTMAN, Assistant

Photograph by Kubey-Rembrandt

CARL FLESCH

Head and Instructor, Violin Department

CARL FLESCH

The influence of the Vienna and Paris schools of violin pedagogy have combined to develop in the person of Carl Flesch one of the most prominent of present-day violinists who is also distinguished as a teacher. Born in Hungary in 1873, Carl Flesch began his study of the violin under Grün at the Vienna Conservatory when he was six years old. At the age of ten he became a pupil of Sauzay at the Paris Conservatory, and later of Marsick, whose influence especially, moulded his development. In 1894 the young student received the first prize of the Paris Conservatory by unanimous decision.

Mr. Flesch was appointed professor of violin at the Royal Academy in Bucharest in 1896 and became also first violin in the Quartet at the court of the Queen of Roumania. An appointment as professor of violin at the Amsterdam Conservatory followed, and in 1921 he was named director of special courses in the State School of Music in Berlin. Here he organized a trio with Hugo Becker and Arthur Schnabel.

Carl Flesch is author of the "Art of Violin Playing," acknowledged one of the most complete and authoritative works on the subject. He has published a volume of "First Studies," edited Kreutzer's Studies, and "Twenty Studies from Paganini." With Schnabel he edited Mozart's Violin Sonatas. Carl Flesch has frequently appeared in the United States in violin recitals, as soloist with symphony orchestras, and in leading chamber music concerts.

LEA LUBOSHUTZ

Born in Odessa, Lea Luboshutz began her concert career as a violinist at the age of six. It was upon the advice and insistence of Vassily Safonoff, noted Russian conductor, that she pursued her studies at the Moscow Conservatory. There she received a gold medal for exceptional accomplishment and at the age of sixteen was heard in concerts in Poland, Germany and France. She appeared with the leading orchestras, including those conducted by Safonoff and Arthur Nikisch.

Her first appearance in America was as soloist with the Russian Symphony Orchestra conducted by Altschuler. An extensive tour of Russia and other European countries followed, when she gave more than one hundred recitals. Madame Luboshutz then studied for three years with Eugène Ysaÿe, becoming one of his most brilliant pupils. Since then she has appeared extensively in concerts in the United States and abroad. She has been soloist with the Berlin Philharmonic Orchestra, the Pasdeloup Orchestra in Paris, and has played before the King and Queen of Belgium. Madame Luboshutz returned to America a few years ago as soloist with the State Symphony of New York. She has since been heard as soloist with the leading symphony orchestras in this country.

Photograph by Mishkin

LEA LUBOSHUTZ
Instructor, Violin

Photograph by Kubey-Rembrandt

LOUIS BAILLY

Head and Instructor, Viola and Chamber Music Departments

LOUIS BAILLY

A native of Valenciennes, France, born in 1882, Louis Bailly devoted the first three years of his musical studies in Paris, from 1895 to 1898, to the violin, then transferring his allegiance to the viola. At the close of one year's study of viola, he headed the list of prize winners at the Paris Conservatory. Thereafter he was heard as soloist at the Concerts Colonne, the Opéra Comique, the Grand Opéra, and the Société des Concerts du Conservatoire. He was one of the original members of the Capet Quartet, remaining with this organization for seven years, and then joined the Geloso Quartet until its disbanding at the outbreak of the war. With these organizations he had appeared both as soloist and in ensemble in France, England, Germany, before the Royal court of Rome, and in Belgium, Switzerland and Holland. In 1917 Mr. Bailly obtained a special release from military duty to join the Flonzaley Quartet in New York. With Harold Bauer at the piano he gave the first performance of Ernest Bloch's Suite for Viola and Piano at the Pittsfield Festival in 1919. Mr. Bailly has been soloist with the Philadelphia Orchestra, with the National Symphony in New York under Bodanzky, with the Friends of Music, New York City. He is a Cavalier of the Order of the Crown of Roumania (1925) and for eight years was a member of the Jury of the Paris Conservatory.

FELIX SALMOND

A musical endowment was the birthright of this violoncellist, his father being Norman Salmond, celebrated English bass-baritone, and his mother a professional pianist. Felix Salmond was born in London in 1888. His early gifts matured under the tutelage of Professor W. E. Whitehouse of the Royal College of Music in London, where at the end of three years young Salmond won a scholarship which he retained for a period of four years. He then continued his studies in Brussels with Edouard Jacobs.

Mr. Salmond made his debut in London in 1919, and thereafter appeared in concerts throughout Great Britain. He was invited by Sir Edward Elgar to appear as soloist in the première of that composer's Concerto for Violoncello and Orchestra, played by the London Symphony. In 1921 he made his debut on the Continent in a recital in Amsterdam after devoting two seasons to ensemble playing with the Chamber Music Players.

Mr. Salmond has appeared in concerts with the most celebrated pianists of the day, and as soloist with the leading orchestras. He made his first concert appearance in the United States in 1922, and has alternated his visits here with concert tours of Europe. While Mr. Salmond is recognized as one of the leading exponents of the classical repertoire for the 'cello, he has done much to introduce the works of modern composers.

Felix Salmond
Head and Instructor, Violoncello Department

Photograph by Kubey-Rembrandt

CARLOS SALZEDO

Head and Instructor, Harp Department

CARLOS SALZEDO

Destined to become the leading single factor in elevating the harp to a position of undisputed authority and popularity, Carlos Salzedo, the creator of "contemporary harpism," won his earliest laurels in piano and solfège. He was born in 1885 in the province of Gironde, France, and entered the Bordeaux Conservatory at the age of seven. In two years he had won first prizes in the piano and solfège departments. Thence he went to the Paris Conservatory, and at the age of twelve began the study of the harp. Four years later he won in one day the First Prizes for both piano and harp at the Paris Conservatory.

Until he was twenty, Salzedo toured Europe both as pianist and harpist. Not until 1909, when Gatti-Casazza engaged him as solo harpist with the Metropolitan Opera, did the young musician finally determine which instrument would be the one to fashion his career. But once having adopted the harp, Salzedo set about to elevate it to its proper place of importance. He founded organizations and movements to attract public interest, and alternated his tours of America with visits to Europe. The outbreak of the war found him in Europe with the Trio de Lutèce, and after his discharge from the army, Salzedo returned to the United States.

He organized the Salzedo Harp Ensemble, and was elected president of the National Association of Harpists, which office he still holds. With Edgar Varèse, he formed the International Composers' Guild, and issued a magazine, Eolus, devoted to contemporary music. As a teacher, he revitalized harp technique and created the system of symbols now universally used to designate the means of producing desired effects. His "Modern Study of the Harp" is the recognized textbook in this branch of music. Salzedo's compositions and transcriptions are numerous. His symphonic poem, "The Enchanted Isle," has been played by the Symphony Orchestras of Chicago, Detroit, Philadelphia and Boston.

DEPARTMENT OF ORCHESTRA

ARTHUR RODZINSKI, Head of Department

Conductor of the Students' Orchestra and Instructor of Orchestra Classes

Instructors

Double Bass, ANTON TORELLO
Flute, WILLIAM M. KINCAID
Clarinet, DANIEL BONADE
Oboe, MARCEL TABUTEAU
Bassoon, WALTER GUETTER
Horn, ANTON HORNER
Trumpet, SOL COHEN
Trombone, GARDELL SIMONS
Tuba, PHILIP A. DONATELLI
Percussion, OSCAR SCHWAR

(All the above are solo players of the Philadelphia Orchestra.)

COURSES IN ORCHESTRA INSTRUMENTS

There is in the United States a serious lack of players of woodwind, brass, and percussion instruments, qualified to hold posts in the many symphony orchestras scattered throughout the country. There exist today more excellent positions, waiting to be worthily filled, than there are players ready to fill them.

The instructors of orchestral instruments are artists who hold in the Philadelphia Orchestra the posts of solo players of these various instruments.

The Orchestra

All students of string instruments, and those specializing in woodwind, brass, and percussion are required to take part regularly in the rehearsals and concerts of the student orchestra. This training is intensified by participation in the orchestra of various solo players of the Philadelphia Orchestra.

Orchestra Classes

These classes will give students preliminary training in orchestral technique, routine, and sight-reading.

ARTHUR RODZINSKI

An innate love for music persisted during the early formative years of Arthur Rodzinski, despite the fact that his father, who was an army surgeon stationed at Lemberg, Poland, chose the profession of law for his son. Born in 1893, young Rodzinski attended the Vienna University where he received the degree of Doctor of Laws. Then, having been obedient to the parental dictum, he turned to music, his real love. At the Vienna Academy he studied piano with Sauer and Laléviez; theory and composition with Marx and Schreker. His teacher in conducting was Schalk, and soon young Rodzinski was conducting with Schreker the chorus of the Vienna Philharmonic Society, and produced the "Totenmesse" of Berlioz.

The war interrupted his musical activities, but after being wounded in action he received his discharge and became conductor of the Lemberg Opera. Later he was appointed first conductor of the Warsaw Opera, and here he was enabled to display his initiative in the presentation of new works. Ravel's "L'Heure Espagnole," Strauss' "Rosenkavalier," D'Albert's "Tote Augen" and Ferrari's "Jewels of the Madonna" all were heard under the leadership of Rodzinski before their presentation in the larger cities of Europe. During this period he was also conductor of the Philharmonic Orchestra in Warsaw. In 1925 he was engaged by Leopold Stokowski as assistant conductor of the Philadelphia Orchestra.

Photograph by Goldensky

ARTHUR RODZINSKI

Head and Instructor, Orchestra Department
Conductor, Students' Orchestra

DEPARTMENT OF THEORY

REGINALD O. MORRIS
Head of Department

Instructors in Solfège, Harmony, and Counterpoint
REGINALD O. MORRIS
HERBERT W. SUMSION, Assistant
RENÉE LONGY MIQUELLE
ETHEL S. DRUMMOND

Instructors in Composition and Orchestration
REGINALD O. MORRIS
ROSARIO SCALERO
ABRAM CHASINS

ACCOMPANISTS

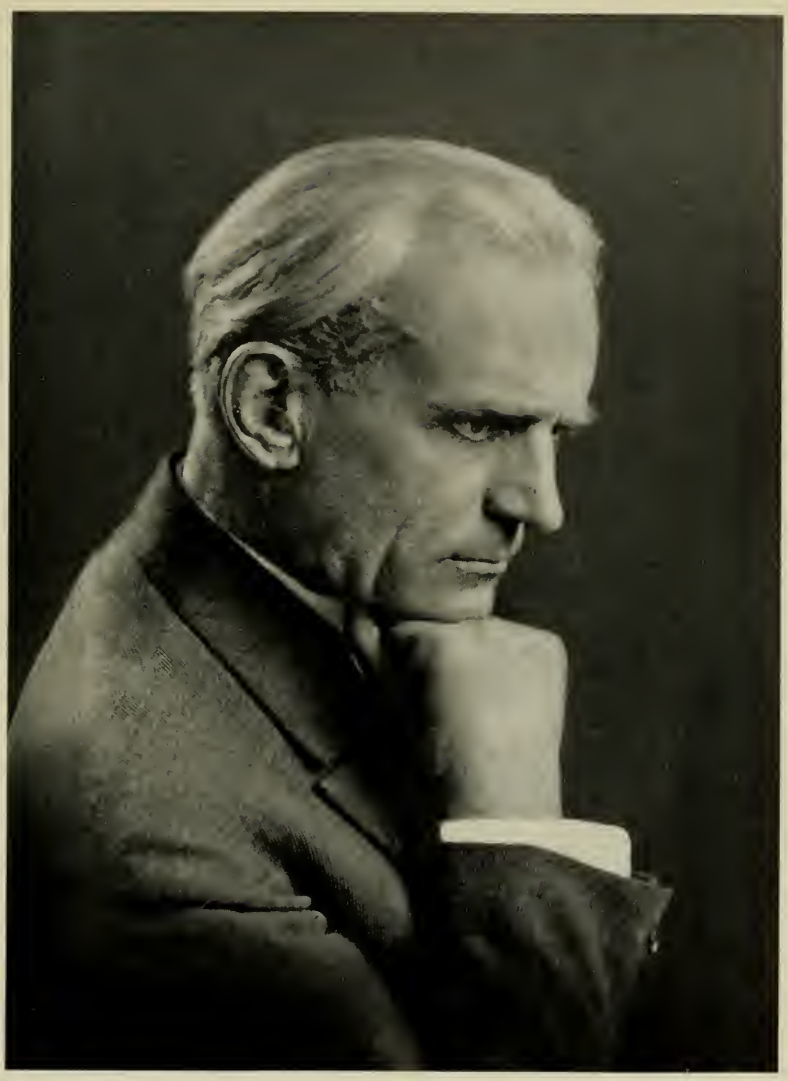
HARRY KAUFMAN
Official Accompanist of the Institute

Other Accompanists:
DAGMAR RYBNER BARCLAY
ILSA REIMESCH
and others, drawn from the student body of the Institute

REGINALD OWEN MORRIS

was born in 1886 and received his education at Harrow and New College, Oxford, and later at the Royal College of Music in London. He early turned his attention to music and studied composition under Dr. Wood and orchestration with Cecil Forsyth. As music critic for the "Nation" before its merger with the "Athenaeum," Morris wielded a thoroughly enlightened influence in musical thought and appreciation. In 1920 he was appointed Professor of Harmony and Composition at the Royal College of Music, where he was actively associated with Sir Hugh Allen. He resigned his post in London to assume the direction of the Theory Department at The Curtis Institute of Music. Mr. Morris is author of "Contrapuntal Technique" and "Foundations of Practical Harmony and Counterpoint." His compositions include both chamber and orchestral music.

Reginald O. Morris
Head and Instructor, Theory Department



Photograph by Kubey-Rembrandt

ROSARIO SCALERO
Instructor, Composition

ROSARIO SCALERO

The doctrines of musical composition formulated by Palestrina have continued in an unbroken line down to the present day. The series of celebrated masters who have perpetuated the descent, and have maintained the traditions of form and style, include such names as Zelter, Mendelssohn, Joachim, Brahms, Nottebohm and Mandyczewski. It was with Mandyczewski that Rosario Scalero, teacher and composer, studied for seven years in Vienna.

Scalero, born in 1873, began his musical career as a violinist at the Liceo Musicale in Turin. Later his studies proceeded with Camillo Sivori in Genoa, and then with Wilhelmj in Germany. At the age of twenty, Scalero won the title of Distinguished Academician of the Royal Academy of St. Cecilia in Rome, and after his studies with Mandyczewski he was appointed Docent of Musical Form at the same Academy.

After a series of concerts in the principal cities of Europe, Scalero settled in Rome, where he founded the Societa del Quartetto, for the performance of ensemble and choral works. He has also acted as High Commissioner for Examinations for the Conservatories of Naples, Rome and Parma. His published works are numerous and include many compositions for the violin.

LECTURERS ON COMPARATIVE ARTS

Among the lecturers for 1927-28 will be:

HORACE ALWYNE, *Professor of Music, Bryn Mawr College.*

JEAN B. BECK, *Professor of Romance Languages, University of Pennsylvania.*

DINO BIGONGIARI, *Associate Professor of Italian, Columbia University.*

OLIN DOWNES, *Music Editor, New York Times.*

HUGER ELLIOTT, *Director of Educational Work, Metropolitan Museum of Art.*

CARL ENGEL, *Chief of Music Division, Library of Congress.*

LEO KATZ, *Artist and Art Critic, New York.*

FISKE KIMBALL, *Director of the Pennsylvania Museum.*

ELBERT LENROW, *Instructor in English, University of Pennsylvania.*

ALFRED MARTIN, *Society for Ethical Culture, New York.*

ANDRÉ MORIZE, *Professor of French Literature, Harvard University.*

ROY F. NICHOLS, *Assistant Professor of History, University of Pennsylvania.*

OLGA SAMAROFF, *Concert Pianist; Music Editor, New York Evening Post.*

FELIX E. SCHELLING, *Professor of History and English Literature, University of Pennsylvania.*

J. DUNCAN SPAETH, *Professor of English, Princeton University.*

In addition, other eminent lecturers will be announced later.

COMPARATIVE ARTS COURSE

1927-28

1. October 10th . . . . . *Romanticism*
   (Its origins and the spread of the Romantic Period)
2. October 17th . . . . . *English Romanticism*
   (Burns and Scott)
3. October 24th . . . . . *English Romanticism*
   (Byron)
4. October 31st . . . . . *English Romanticism*
   (Wordsworth, Shelley, Keats)
5. November 7th . . . . . *English Romanticism*
   (Painting in the XVIII and Early XIX Centuries)
6. November 14th . . . . . *German Romanticism*
   (Goethe)
7. November 21st . . . . . *German Romanticism*
   (Schiller, Hoffmann, etc.)
8. November 28th . . . . . *German Lyricists*
   (Heine)
9. December 5th . . . . . *German Romanticism*
   (Painting—The Duesseldorf School, etc.)
10. December 12th . . . . . *French Romanticism*
    (Victor Hugo)
11. December 19th . . . . . *French Romanticism*
    (Lamartine, de Musset, de Vigny, George Sand)
12. January 9th . . . . . *French Romanticism*
    (Painting—Ingres, Millet, Corot, Delacroix, etc.)
13. January 16th . . . . . *Victorian England*
    (Changing ideals of the new Industrial Age)
14. January 23rd . . . . . *Tennyson and Browning*
15. January 30th . . . . . *Pre-Raphaelitism*
    (Painting and Literature)

16. February 6th. . . . . *The Psychological Novel in England and France*
(George Eliot, Meredith, Flaubert, etc.)

17. February 13th. . . . . *The Threshold of the Modern Musical Era*
(Chopin, Liszt, Berlioz)

18. February 20th. . . . . *Richard Wagner*

19. February 27th. . *French Symbolists, Parnassians, etc.*

20. March 5th. . . . . *French Impressionist and Modern Painters*

21. March 12th. . . . . *Debussy, Ravel and the Modern French Composers*

22. March 19th. . . . . *Italian Literature*
(Manzoni, Carducci and D'Annunzio)

23. March 26th. . *Russian Literature in the 19th Century*
(Pushkin, Gogol, Turgeniev, Dostoievski, Tolstoi, etc.)

24. April 2nd. . *Ibsen and the Modern European Drama*

25. April 16th. . . . . *The New Spirit in Modern Art*

26. April 23rd. . . . . *Trends in Music since the War*

27. April 30th. . . . . *American Literature and the New Aesthetic*

28. May 7th. . . . . *Modern American Architecture*

THREE LECTURE-RECITALS ON SEVENTEENTH AND EIGHTEENTH CENTURY MUSIC

By WANDA LANDOWSKA

1. Old Dances. How they were danced and played.
2. Descriptive Music of the 17th and 18th centuries, and its relation to the modern "program music."
3. John Sebastian Bach and his relation to his predecessors and contemporaries.

THE ACADEMIC DEPARTMENT

Believing that a broad cultural background is an essential factor in the making of an artist, the Institute, in its Academic Department, offers numerous courses of studies supplementary to the major work in music, whereby the students may secure a foundation on which to build in the future.

The Faculty

History of Music (from early beginnings to 1600 A.D.) and French Literature

Jean B. Beck, Ph.D.
Professor of Romance Languages and Literature
Lecturer on the History of Music
University of Pennsylvania

History of Music (from 1600 A.D. on)

Horace Alwyne, F. R. M. C. M.
Professor of Music and
Director of the Department of Theoretical Music
Bryn Mawr College

World History

Roy F. Nichols, A.M., Ph.D.
Assistant Professor of History
University of Pennsylvania

English Literature (and Advanced Composition)

William Page Harbeson, LL.B., Ph.D.
Assistant Professor of English Literature
University of Pennsylvania

English Diction

SAMUEL ARTHUR KING, M.A. (LONDON)
Lecturer in English Diction
Bryn Mawr College

English Composition (elementary and advanced) and Comparative Literature

ELBERT LENROW, A.M.
Graduate School, Columbia University
University of Pennsylvania

French (elementary and intermediate)

MARIE EMMA BOURDIN-BACHER
Graduate School, University of Pennsylvania
Acting Instructor, Swarthmore College

Italian (Language, Literature, and Diction)

DOMENICO VITTORINI, A.M., LITT.D.
Assistant Professor of Romance Languages and Literature
University of Pennsylvania

German (Language, Literature, and Diction)

HERMANN J. WEIGAND, PH.D.
Assistant Professor of German
University of Pennsylvania

Psychology

SAMUEL W. FERNBERGER, PH.D.
Assistant Professor of Psychology
University of Pennsylvania

Students, unless excused for some valid reason, are required to study at least two academic subjects each term and to attend certain lectures.

STUDIES

Voice

Pianoforte:

- Solo
- Accompanying
- Secondary

Organ

Violin
Viola
Violoncello
Harp

Chamber Music
and Ensemble Playing

Operatic Coaching
and Repertoire

Operatic Acting

Platform and
Stage Deportment

Eurhythmics

Theory:

- Ear-training
- Sight-singing
- Dictation
- Harmony
- Counterpoint
- Analysis
- Score Reading
- Composition
- Orchestration

Orchestra Playing

Orchestra Instruments:

- Double Bass
- Flute
- Clarinet
- Oboe
- Bassoon
- Horn
- Trumpet
- Trombone
- Tuba
- Percussion

History of Music
Comparative Arts
Comparative Literature
World History
Psychology

Languages, Literature,
and Diction:

- English
- French
- Italian
- German

PLAN OF STUDIES

The courses of study at the Curtis Institute of Music are not rigid. The curriculum of each student is carefully adjusted to the individual needs. In general, the following may be considered as typical.

Voice	Pianoforte	Accompanying
Secondary Piano	Chamber Music—1 hour	Chamber Music—1 hour
Solfège and Theory—3 hours	Solfège and Theory—3 hours	Solfège and Theory—3 hours
Diction—6 hours	English—1 hour	English—1 hour
English—1 hour	French or German or Italian—1 hour	French or German or Italian—1 hour
French—2 hours or German or Italian—2 hours	History of Music or Comparative Arts or Psychology or Comparative Literature or World History—1 hour	History of Music or Comparative Arts or Psychology or Comparative Literature or World History—1 hour
History of Music or Comparative Arts or Psychology or Comparative Literature or World History—1 hour	Platform Deportment—1 hour	Platform Deportment—1 hour
Platform and Stage Deportment—1 hour	Eurhythmics—1 hour	Eurhythmics—1 hour
Operatic Acting—3 hours		
Coaching		
Eurhythmics—1 hour		

Organ

Solfège and Theory—3 hours
English—1 hour
French or German or Italian—1 hour
History of Music / Comparative Arts / Psychology / Comparative Literature / World History — 1 hour
Eurhythmics—1 hour

Violin, Viola, Violoncello

Secondary Piano
Chamber Music—2 hours
Orchestra—2 hours
Orchestra Class—1 hour
Solfège and Theory—3 hours
English—1 hour
French or German or Italian—1 hour
History of Music / Comparative Arts / Psychology / Comparative Literature / World History — 1 hour
Platform Deportment—1 hour
Eurhythmics—1 hour

Harp	Orchestra Instruments	Composition
Secondary Piano	Double-Bass or	Secondary Piano
Harp Ensemble—2 Hours	Wood-Wind or	Orchestration
Orchestra Class—1 hour	Brass or	Score Reading
Solfège and Theory—3 hours	Percussion	Chamber Music—1 hour
English—1 hour	Secondary Piano	English—1 hour
French, German or Italian—1 hour	Orchestra—2 hours	French or German or Italian—1 hour
History of Music or Comparative Arts or Psychology or Comparative Literature or World History } 1 hour	Orchestra Class—1 hour	History of Music or Comparative Arts or Psychology or Comparative Literature or World History } 1 hour
Platform Deportment—1 hour	Solfège and Theory—3 hours	Eurhythmics—1 hour
Eurhythmics—1 hour	English—1 hour	
	French, German or Italian—1 hour	
	History of Music or Comparative Arts or Psychology or Comparative Literature or World History } 1 hour	
	Eurhythmics—1 hour	

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements of The Curtis Institute of Music do not comprise the performance of certain specified compositions. The requirements have been left in a general form, giving the candidate the choice as to which work and which studies of a particular composer he wishes to present for examination. The final decision as to the suitability of a candidate for acceptance rests upon the evidence of talent shown in the examination, rather than upon the degree of advancement already attained. While the choice of compositions is important, the manner of performance carries far greater weight.

The Examining Board, in each department, consists of the head of the department and certain members of the faculty.

Voice

Applicants must possess a good voice and musical talent. In addition, they should have at least an elementary knowledge of music and of pianoforte, while some knowledge of languages is most desirable.

Four selections from the following composers' songs, oratorios, or arias are required, preferably from memory: Parisotti, Handel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, or Wagner.

Pianoforte

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Accompanying

Applicants shall demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer-Bülow, Clementi-Tausig, or Czerny, Opus 740. In addition, special stress shall be laid upon the candidate's sight-reading powers and sense of musical values as shown by his ability to play with reasonable fluency either primo or secondo parts of such orchestral and chamber works arranged for four hands, as the examiner may choose. The applicant shall moreover have a fair acquaintance either with some of the standard violin and cello works, or, if his preference lie in the direction of vocal accompaniment, some knowledge of song literature.

Organ

The following should be submitted from memory: (a) Fugue or principal movement from a Sonata or Symphony (b) a trio and (c) a slow movement.

Violin

Applicants should have a precise knowledge of the positions and the change of positions, and a complete command of scales and the usual ways of bowing. They should be able to play selected studies from Kreutzer, Rode and Fiorillo, and one or more concertos from the works of the following composers: de Bériot, Viotti, Spohr, or Vieuxtemps.

Viola

Applicants must have some knowledge of the clefs, the positions, scales, arpeggios, and be acquainted with some of the standard violin studies such as those of Kreutzer; Kayser, Opus 55; or Campagnoli, 41 Caprices, Opus 22, which are especially written for the viola.

Violoncello

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite, from memory. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern.

Harp

There are no special requirements other than a physical adaptability to play the instrument (size of hands, arms, thumbs, et cetera), and an elementary knowledge of music.

Orchestra Instruments

An applicant must have at least an elementary knowledge of music and be physically fitted for the instrument he desires to play.

Composition

Applicants must pass examinations in Ear-Training Harmony, and Counterpoint and Fugue. They must also submit examples of original work indicating that they possess genuine creative ability.

Theory

After having passed his examination in the major subject, the applicant must have a personal interview with the Head of the Theory Department and be tested in Ear-Training, and general musical knowledge. Assignments to classes in Solfège, Theory, Harmony, et cetera, will be made as a result of these examinations.

ASSIGNMENT TO INSTRUCTORS

Students are assigned to instructors in accordance with the recommendation of the Examiners. While requests for instruction with particular instructors will be given careful consideration, the right is reserved to make such assignments as seem to be for the best interests of the students. Instructors reserve to themselves the right of final acceptance or rejection.

ENROLLMENT REQUIREMENTS

On request, forms of application for admission will be sent to prospective candidates to be filled out by them and returned.

The acceptance of an applicant is conditioned upon the passing of the entrance examination in the major subject.

The application form, filled in, must be returned with a registration fee of $20. This will entitle the applicant to take the entrance examination at the time set by The Curtis Institute of Music.

If the applicant is accepted as a student, this fee will be credited to the tuition for the first year. If full exemption in tuition is granted, this fee will be returned. If partial exemption in tuition is granted, this fee will be deducted from the amount to be paid for the first year.

If the applicant is not accepted, this fee will be retained by The Curtis Institute of Music, as a charge for the examination.

An application made, may be cancelled upon request, not less than ten days in advance of examination date, in which case the registration fee will be returned.

Requests for application blanks should be addressed to the Registrar.

For the dates of the Entrance Examinations, see Page 51.

TUITION FEES

	Total for Year	Payable 1st Term	Payable 2nd Term
*Voice including all other courses open to students majoring in this subject	$500	$300	$200
*Pianoforte including all other courses open to students majoring in this subject	500	300	200
*Accompanying including all other courses open to students majoring in this subject	500	300	200
*Organ including all other courses open to students majoring in this subject	500	300	200
*Violin including all other courses open to students majoring in this subject	500	300	200
*Viola including all other courses open to students majoring in this subject	500	300	200
*Violoncello including all other courses open to students majoring in this subject	500	300	200
Harp including all other courses open to students majoring in this subject	500	300	200
Harp only	350	200	150
Composition including theoretical and supplementary subjects	350	200	150
Composition only	250	150	100
Double-Bass, Wood-Wind, Brass, or Percussion, including theoretical and supplementary subjects	250	150	100
Double-Bass, Wood-Wind, Brass, or Percussion, only	150	100	50
Comparative Arts only	30	30	

* In the few special cases where students are allowed to take the major subject only, no deduction is made for the courses omitted.

INDIVIDUAL CONTRIBUTIONS

The following donors have generously offered to provide tuition fees for a few exceptionally gifted students:

Mrs. Edward Bok . . . Two students of Pianoforte

Mr. and Mrs. William Curtis Bok
One student of Pianoforte

Mr. and Mrs. Philip S. Collins
One student of Violin

Mrs. Cyrus H. K. Curtis . One student of Voice
(In memory of her daughter, Eleanor Pillsbury Pennell)

Mr. Cyrus H. K. Curtis
One student of Trombone
(In memory of his father, Cyrus Libbey Curtis)

Mr. Josef Hofmann . . Two students of Pianoforte

Mr. Carlos Salzedo
One student of Composition for Harp

Madame Marcella Sembrich
One student of Voice

GENERAL INFORMATION

Living Accommodations

Upon request, rooming accommodations selected by the Counselor to the Student Body will be recommended to students, according to individual needs and means. Scale of rentals and any further details desired may be obtained from the Student Counselor.

Practice Facilities

For this purpose, the Institute has special studios equipped with Steinway pianos which may be used by students.

Health Measures

A physician has been appointed by the Institute to give immediate attention to students, in case of illness.

Tea Room

On week days, home-cooked luncheons are served, at cost. These luncheons form a pleasant break in the day. Students and members of the faculty sit at the same tables and come to know each other, thus bridging the gulf which too often separates student from teacher.

CALENDAR

FOR THE SCHOOL YEAR 1927-28

Entrance Examinations

Voice—Thursday, Friday and Saturday, September 22, 23, 24

Pianoforte—Monday, Tuesday and Wednesday, September 26, 27, 28

Accompanying.....Friday, September 30

Organ.....Wednesday, September 28

Violin....Wednesday and Thursday, September 28, 29

Viola.....Thursday, September 29

Violoncello.....Thursday, September 29

Harp.....Friday, September 30

Orchestral Instruments.....Friday, September 30

Composition, Theory and Solfège....September 24 to 30

First Term Begins.....Monday, October 3, 1927

First Term Ends.....Saturday, February 4, 1928

Second Term Begins.....Monday, February 6, 1928

Second Term Ends.....Saturday, June 2, 1928

Holidays

Thanksgiving.....Thursday, November 24, 1927

Christmas Vacation.December 23-January 3 (both incl.)

Washington's Birthday..Wednesday, February 22, 1928

Easter Vacation.....April 5 to 10, 1928 (both incl.)

Memorial Day.....Wednesday, May 30, 1928

THE CURTIS QUARTET

The Curtis Quartet has been organized as an integral part of The Curtis Institute of Music. It consists of the following members of the Faculty: Carl Flesch, first violin, Emanuel Zetlin, second violin, Louis Bailly, viola, and Felix Salmond, violoncello.

In 1926-27, aside from its concerts for the students, the Curtis Quartet appeared in Philadelphia, New York, Washington, and Boston.

FACULTY RECITALS

During the School Year 1926-27 the following recitals were given by members of the Faculty:

November 5..Harriet van Emden.....*Soprano*
November 10..Felix Salmond.....*Violoncellist*
November 17..Benno Moiseivitsch.....*Pianist*
December 1..Carl Flesch.....*Violinist*
December 8..Carlos Salzedo.....*Harpist*
December 15..Curtis Quartet
January 19....Madame Charles Cahier...*Contralto*
January 26....Curtis Quartet (Foyer)
February 9....Horatio Connell.....*Baritone*
February 16...Emanuel Zetlin.....*Violinist*
February 23...Louis Bailly.....*Viola*
March 2.....Frank Gittelson.....*Violinist*
April 10.....Wanda Landowska.....*Harpsichord*
April 12.....Isabelle Vengerova.....*Pianist*
April 13.....Emilio de Gogorza.....*Baritone*
April 27.....Moriz Rosenthal.....*Pianist*
May 26.....Josef Hofmann.....*Pianist*

STUDENTS' CONCERTS

Twenty-nine Students' Concerts were given during the School Year 1926-27, with programs presented by students in Pianoforte, Voice, Violin, Viola, Violoncello, Harp, Chamber Music, Orchestra, and Chorus.

In the nine Students' Concerts devoted to Chamber Music, the following works were played:

BEETHOVEN	String Quartet in E minor, Op. 59, No. 2
	String Quartet in F minor, Op. 95
	String Quartet in A minor, Op. 132
	String Quartet in F minor, Op. 135
	Pianoforte Trio in C minor, Op. 1, No. 3
	Pianoforte Trio in B flat major, Op. 97
BRAHMS	String Quintet in G major, Op. 111
	Pianoforte Quartet in A major, Op. 26
	String Sextet in G major, Op. 36
	Pianoforte Quartet in C minor, Op. 60
CHAUSSON	"Chanson Perpétuelle" for Voice, Pianoforte, and String Quartet, Op. 37
	Concert for Pianoforte, Violin, and String Quartet in D major, Op. 21
DEBUSSY	1st String Quartet, in G minor, Op. 10
HAYDN	String Quartet in D major, Op. 20, No. 4
JACOBI, FRED.	String Quartet on Indian Themes
LOEFFLER	String Quartet in E minor (1917)
MOZART	String Quartet in D major (Köchel 575)
SAINT-SAËNS	Septet for Pianoforte, Strings, and Trumpet in E flat major, Op. 65
SCHUBERT	Pianoforte Quintet in A major, Op. 114
SCHUMANN	Pianoforte Trio in D minor, Op. 63
TSCHAIKOWSKY	String Quartet in D major, Op. 11
	Pianoforte Trio in A minor, Op. 50
ZILCHER	"Aus dem Hohelied Salomonis"; Variations for two Voices, String Quartet, and Pianoforte, in E major, Op. 38

STUDENT-ORCHESTRA CONCERTS

Several student orchestra concerts are given each year. The last of such concerts was given Sunday afternoon, April 24, 1927, in the Academy of Music, Leopold Stokowski and Arthur Rodzinski conducting. The following was the program:

HANDEL . . . . . Overture in D minor
(*Leopold Stokowski, Conducting*)

BACH . . . . . Brandenburg Concerto No. 5 in D major for Violin, Flute, Piano and String Orchestra

JAY SAVITT, *Violin* (Student under Carl Flesch)
RICHARD TOWNSEND, *Flute* (Student under William M. Kincaid)
JEANNE BEHREND, *Pianoforte* (Student under Josef Hofmann)
(*Leopold Stokowski, Conducting*)

BRAHMS . . . . . Final Movement from Symphony in C minor, No. 1
(*Arthur Rodzinski, Conducting*)

VERDI . . . . . "Credo" from "Otello"
MASSENET . . . . . "Vision Fugitive" from "Hérodiade" } for Baritone

BENJAMIN GROBAN (Student under Madame Cahier)
(*Arthur Rodzinski, Conducting*)

BORODIN . . . . . Polovtsian Dances from "Prince Igor"
(*Leopold Stokowski, Conducting*)

LIST OF STUDENTS

1926-1927

Adohmyan, Lahn*.....Philadelphia
Aitken, Webster.....Los Angeles, California
Albling, Sadie E.....Portland, Maine
Amansky, Selma C.....Baltimore, Maryland
Aronoff, Max.....Philadelphia

Baker, Rita M.....Philadelphia
Barabini, Olga.....New York City
Barber, Samuel O.....West Chester, Pennsylvania
Barker, Eleanor W.*.....Philadelphia
Barringer, Elizabeth*.....Philadelphia
Baskin, S. Matilda.....Drifton, Pennsylvania
Behrend, Jeanne.....Philadelphia
Belcher, Louise A.....Philadelphia
Benner, William N.....San Diego, California
Berkowitz, Rosela S.....Philadelphia
Berman, Grace.....Detroit, Michigan
Berthold, Edward G.*.....East Orange, New Jersey
Betelle, Helen.....Roanoke, Virginia
Bethel, Lucille.....Newark, New Jersey
Binder, Rose.....Newark, New Jersey
Binz, Ralph E.....Philadelphia
Bitter, John F.....New York City
Blankenship, Marion G.....Lancaster, Pennsylvania
Bleil, Regina R.*.....Pittsburgh, Pennsylvania
Bly, Edith W.....Philadelphia
Boehm, Alberta.....Kansas City, Missouri
Borkey, Florence R.....Tamaqua, Pennsylvania
Boyington, Alfred M.....Kansas City, Missouri
Braun, Edith E.....Merion, Pennsylvania
Braverman, Bella.....Philadelphia
Briselli, Iso.....Berlin, Germany
Brock, Anne B.....Philadelphia
Burnwood, George B.....Philadelphia

Caddell, Marjorie J.....Brooklyn, New York
Cameron, Richard J.....Philadelphia
Cameron, William T.....Providence, Rhode Island
Cardin, Fred.....Miami, Oklahoma
Carettnay, Illa.....Philadelphia
Carlson, Marie L.....Devils Lake, North Dakota
Carmi, Miriam.....Petah-Tickwah, Palestine
Carpenter, James McF., Jr.*.....Haverford, Pennsylvania

Cassini, Leonard.....London, England
Challenger, Edward P., 2nd.....New Castle, Delaware
Chase, Mildred*.....Syracuse, New York
Chasins, Abram.....New York City
Chasins, Ethel.....New York City
Chazin, Joseph*.....Philadelphia
Cheesman, L. Virginia.....Philadelphia
Cherkassky, Shura.....Odessa, Russia
Cole, Orlando T.....Philadelphia
Colley, Christine.....Dayton, Ohio
Conant, Katherine L.....Bridgewater, Massachusetts
Conn, Sherman*.....Pittsburgh, Pennsylvania
Couch, Marion G.*.....Greenville, South Carolina
Coye, John S.....Wilmington, Delaware
Curran, Robert E.....Auburn, New York

D'Andrea, Mary H.....Pleasantville, New Jersey
Daugherty, Eleanor.....Oil City, Pennsylvania
Deak, Stephen.....Philadelphia
de Blasiis, Martha J.....Glens Falls, New York
de Blasiis, A. Virginia.....Glens Falls, New York
Deibert, Dorothy N.....Fort Sill, Oklahoma
Demarest, Charles N.....Madison, Wisconsin
de Schauensee, Max.....Philadelphia
Diaz, Antonio B.....Mexico City, Mexico

Eastman, Mary B.....Los Angeles, California
Elman, Esther.....New York City
Elman, Liza.....New York City
Elson, Joseph*.....Chicago, Illinois
Evans, Wilbur W.....Philadelphia

Fahringer, Mary E.*.....Audenried, Pennsylvania
Farny, Lionel M.*.....Allentown, Pennsylvania
Ferguson, Paull F.....Robinson, Illinois
Ferguson, Tirzah G.....Minneapolis, Minnesota
Fields, Eleanor L.....Norristown, Pennsylvania
Fink, Mary M.....Baltimore, Maryland
Fischoff, Joseph.....South Bend, Indiana
Fisher, Florence.....Toledo, Ohio
Fitts, Logan.....Merchantville, New Jersey
Forbes, Mildred W.....Philadelphia
Frantz, Florence.....Baltimore, Maryland
Freed, David.....Philadelphia
Freedman, Sarah*.....Philadelphia
Friedman, Theodore J.....Philadelphia
Fulda, Boris.....Moscow, Russia

Gardiner, Virginia . . . . . Kingston, New York
Garratt, Harold V . . . . . Philadelphia
Geer, Ella L . . . . . Charleston, Illinois
Germer, Meredith J.* . . . . . Harrisburg, Pennsylvania
Gershman, Paul . . . . . Vineland, New Jersey
Gesensway, Louis . . . . . Toronto, Canada
Giacobbe, Stellario* . . . . . Philadelphia
Gilbert, Gama . . . . . Philadelphia
Ginsburg, Kathryn . . . . . Los Angeles, California
Goddard, Eleanor . . . . . Swarthmore, Pennsylvania
Gold, Hinda . . . . . Toronto, Canada
Gough, Frank, Jr. . . . . Lumberton, North Carolina
Gray, Alexander . . . . . Providence, Rhode Island
Gray, John . . . . . Providence, Rhode Island
Green, Sylvia . . . . . Trenton, New Jersey
Greenberg, Albert A . . . . . Philadelphia
Gregg, Frances Y . . . . . Urbana, Ohio
Gregory, Euphemia M . . . . . Philadelphia
Groban, Benjamin . . . . . Grand Rapids, Michigan

Halbwachs, Martha L . . . . . New York City
Hall, Helen . . . . . Dallas, Texas
Harcum, Edith . . . . . Bryn Mawr, Pennsylvania
Hardison, William, Jr.* . . . . . Morrellton, Arkansas
Hare, Esther B . . . . . Caldwell, Idaho
Harman, Marian S . . . . . Bloomsburg, Pennsylvania
Harms, William H . . . . . Ottawa, Kansas
Headman, F. Melvin . . . . . Philadelphia
Healy, Daniel L . . . . . Framingham, Massachusetts
Henderson, Charles, Jr . . . . . Lansdowne, Pennsylvania
Hepler, Emily S . . . . . Ventnor, New Jersey
Hice, Arthur E . . . . . Philadelphia
Hochstetter, Edna . . . . . Philadelphia
Hodge, Dorothy F . . . . . Philadelphia
Hodge, Muriel B . . . . . Philadelphia
Hoffman, Wilhelmina D . . . . . Parma, Idaho
Hooper, Carl V . . . . . Mapelton, Pennsylvania
Horle, Henriette . . . . . Philadelphia
Hubbard, Blanche* . . . . . Philadelphia

Irons, Florence E . . . . . Burlington, New Jersey

Jepson, Helen E . . . . . Akron, Ohio
Jirak, Josephine A . . . . . Kansas City, Kansas
Johnson, Lacy . . . . . Philadelphia
Johnson, Russell . . . . . Philadelphia
Jones, Francis E . . . . . Schenectady, New York
Jurciukonis, Juozas . . . . . Philadelphia
Jusko, Ralph V . . . . . Worcester, Massachusetts

KAGAN, PESCHA.....Washington, Pennsylvania
KAHN, GORDON G.....Philadelphia
KAPLAN, TILLIE.....Portland, Maine
KAPLAN, VILMA.....Baltimore, Maryland
KATTMAN, EVELYN A.*.....Canton, Ohio
KAUFMAN, HARRY.....Philadelphia
KIMMEL, LEWIS H.....Carlisle, Pennsylvania
KLASS, HARRY.....Sydney, Australia
KNITZER, JOSEPH.....New York City
KORN, ALICE D.....Ambler, Pennsylvania
KOWALSKA, SABINA W.....Wilmington, Delaware
KRAINIS, ABRAHAM.....Coney Island, New York
KRINSKY, YVONNE.....Newark, New Jersey

LAMAS, EUGENE.....Brooklyn, New York
LAMB, LILLIAN A.....Portland, Maine
LAZZARO, ALFIO.....Philadelphia
LEBOW, PAUL.....Baltimore, Maryland
LEE, WARREN L.....Philadelphia
LENROW, ELBERT.....New York City
LEVINE, JOSEPH S.....Philadelphia
LEWIS, ELEANOR J.....St. Albans, Vermont
LOCKHART, DOROTHY.....Philadelphia
LOCKWOOD, ROSS.....Duquesne, Pennsylvania
LUCHS, SELMA B.....Philadelphia

MAHER, ROSAMUND E.....Philadelphia
MAPES, GORDON M.....Binghamton, New York
MARZYCK, MARY A.....Denver, Colorado
MATISON, LILY.....Santa Monica, California
MAYERS, BERNARD L.....Philadelphia
MCGINNIS, ROBERT E.....Wyncote, Pennsylvania
MEISKEY, ELSA.....Lancaster, Pennsylvania
MITCHELL, ERCELLE.....Baltimore, Maryland
MOLIND, AARON.....Philadelphia
MOLL, DAVID*.....Chicago, Illinois
MONTGOMERY, BESSIE.....Wynnewood, Pennsylvania
MONTGOMERY, MARY B.....Villa Nova, Pennsylvania
MOODY, KATHARINE.....Indianola, Mississippi
MOORE, DOROTHY.....Columbus, Ohio
MORALES, ANGELICA M.....Mexico City, Mexico
MORGAN, CATHARINE.....Norristown, Pennsylvania
MORRISETT, JAMES S.....Winston-Salem, North Carolina
MORSEMAN, FLORENCE.....Sedalia, Missouri
MUNRO, LUCILE.....Philadelphia
MURDOCK, VICTORIA M.....Wichita, Kansas

Nazarevitch, Xenia.....New York City
Nichols, Alice*.....Wilmington, Delaware

Otterstein, Adolph W.....Denver, Colorado
Oyen, Esther D.....Seattle, Washington
Oyen, Penelope.....Seattle, Washington

Page, Marion S.*.....North Fargo, North Dakota
Paget, Ethel M.....Philadelphia
Parker, Madge H.....Toronto, Canada
Perry, Dorothy I.....Hillsboro, Illinois
Petraitis, Peter V.....Homestead, Pennsylvania
Pettit, Harlan C.*.....Pittsburg, Kansas
Phillips, Edna M.....Wyomissing Hills, Pennsylvania
Pickens, Jane.....Atlanta, Georgia
Pierce, Dorothy E.....Philadelphia
Polisi, William.....Philadelphia
Pollard, Elizabeth G.....Swarthmore, Pennsylvania
Polvogt, Esther L.....Baltimore, Maryland
Poska, Judith.....Seattle, Washington
Potamkin, Frank J.....Philadelphia
Power, Dorothy B.*.....Philadelphia
zu Putlitz, Lois V.....Los Angeles, California
Pyle, Ella W.....Wilmington, Delaware

Raphael, Bernard.....Philadelphia
Reardon, Casper A.....Schenectady, New York
Reatha, Reva.....Detroit, Michigan
Reeves, Mary C.....Wausau, Wisconsin
Reilly, Josephine P.....Philadelphia
Reinert, Clarence W.....Allentown, Pennsylvania
Reinhardt, Donald S.....Llanerch Manor, Pennsylvania
Reinhardt, Louise.....Wilmington, Delaware
Resnikoff, Vera.....Odessa, Russia
Reynolds, Llewellyn S.*.....Washington, D. C.
Richardson, John B.....Philadelphia
Rizzo, David J.....Philadelphia
Roberts, Elizabeth R.*.....Philadelphia
Roberts, Eloise A.....Philadelphia
Robinson, Carl R.....Louisville, Kentucky
Rogers, Edith M.....Newburyport, Massachusetts
Rolin, Mary C.....Strafford, Pennsylvania
Rose, Kathryn V.....Brookline, Pennsylvania
Rubanoff, Joseph R.....Philadelphia
Ruhrseitz, Esther B.....Sweden
Ryan, William K.*.....Haverford, Pennsylvania

Savitt, Jay.....Philadelphia
Scales, Catherine B.....Philadelphia
Schiöler, Eiler T.....Copenhagen, Denmark
Schwartz, Frank J.....Philadelphia
Seenofsky, Max*.....Philadelphia
Seiger, Suzanne.....Pittsburgh, Pennsylvania
Shanklin, Margaret E.....Wichita, Kansas
Sharlip, Benjamin.....Philadelphia
Sharp, Marion.....Salt Lake City, Utah
Sharp, Maurice O.....Sheridan, Wyoming
Shefter, Abram*.....Philadelphia
Sheridan, Frances E.....New Castle, Delaware
Shields, Miriam N.....Denver, Colorado
Siegel, Adrian*.....New York City
Simons, Charlotte.....Chicago, Illinois
Singer, Jacques.....Jersey City, New Jersey
Sister Regina Dolores.....Philadelphia
Skillington, Susan V.....Altoona, Pennsylvania
Snyder, Sophia.....Pittsburgh, Pennsylvania
Snyder, Thelma H.....Harrisburg, Pennsylvania
Solovieff, David.....Philadelphia
Stacey, Aletha G.....Wellington, Ohio
Stackhouse, R. Elizabeth.....Bloomsburg, Pennsylvania
Standing, Georgia V.....Salt Lake City, Utah
Stern, Lucie.....Riga, Latvia
Stetler, Floraine A.....Detroit, Michigan
Stevens, Margaret.....Collingswood, New Jersey
Stratton, Charles W.....Manhattan, Kansas
Straub, Virginia M.....Lancaster, Pennsylvania
Swartz, Beatrice S.*.....Baltimore, Maryland

Taylor, Florine.....Lynchburg, Virginia
Temianka, Henry.....Antwerp, Belgium
Thorp, Carl W., Jr.....Cleveland, Ohio
Tolces, Toska.....New York City
Townsend, Richard E.....Philadelphia
Townsend, Winifred.....Philadelphia
Tracy, Gerald B.....Portsmouth, Virginia
Trafficante, Elisabeth.....Philadelphia
Tucker, Gregory H.....Philadelphia
Tyson, Evelyn*.....Jenkintown, Pennsylvania

Ullberg, Lloyd E.....Oakland, California
Unger, William R.....Pittsburgh, Pennsylvania
Urbanek, Caroline V.....Lowell, Massachusetts

Van Buskirk, S. Elizabeth.....Pottstown, Pennsylvania
Varallo, John J.....Philadelphia

Viohl, Herbert K.	Wilmington, Delaware
Viohl, Walter C.	Wilmington, Delaware
Waite, Grace E.*	Glenolden, Pennsylvania
Walker, Louise P.	Ottawa, Kansas
Wallen, Hobart L.*	San Diego, California
Walstrum, Theodore P.	Ridgewood, New Jersey
Watson, Mary E.	Kansas City, Missouri
Wegmann, Cecile D.	Yonkers, New York
Whitley, Hazel	Detroit, Michigan
Whitmer, Rachel P.	Philadelphia
Wightman, Florence	Philadelphia
Wilkinson, James M.	Baltimore, Maryland
Williams, Florence	Allentown, Pennsylvania
Wills, Helen J.	Newport News, Virginia
Wisdom, Leon B.	Pittsburgh, Pennsylvania
Wolf, Jennie	Philadelphia
Woods, Edna B.	Rye, New York
Wyner, Louis	Atlantic City, New Jersey
Yaeckel, Louis W.	Hollywood, California
Zimmerman, Oscar G.	Philadelphia
Zollette, Sandro S.	Philadelphia

*Withdrawing before the close of the year.

INDEX

Page

Accompanists 31
Accompanying 18
Ancient Music 36
Assignment to Instructors 46
Biographical Notes—Bailly, Louis 25
Farnam, Lynnwood 21
Flesch, Carl 23
Gogorza, Emilio de 17
Hofmann, Josef 19
Luboshutz, Lea 24
Morris, Reginald O. 32
Rodzinski, Arthur 30
Rosenthal, Moriz 20
Salmond, Felix 26
Salzedo, Carlos 27
Scalero, Rosario 33
Sembrich, Marcella 16
Buildings 12
Calendar 51
Coaching 15
Comparative Arts—Course 35, 36
Lecturers 34
Concert Hall 13
Concerts—Students' 54
Student-Orchestra 55
Curtis Quartet 52
Departments—Academic 37, 38
Chamber Music 22
Harp 22
Orchestra 28
Organ 18
Pianoforte 18
Theory and Composition 31
Viola 22
Violin 22
Violoncello 22
Voice 15

Page

Diction 15
Enrollment Requirements 47
Equipment 12
Eurhythmics 15
Executive Staff 11
Faculty—Academic 37, 38
Musical 14, 15, 18, 22, 28, 31
Faculty Recitals 53
General Information 50
Heads of Departments 14
Individual Contributions 49
Library 12
List of Students 56, 57, 58, 59, 60, 61, 62
Location 12
Offer to Students 7
Officers 10
Operatic Acting 15
Orchestra Classes 29
Orchestra Instruments, Courses in 29
Plan of Studies 40, 41, 42
Purpose 5
Requirements for Entrance Examinations 43, 44, 45
Secondary Piano 18
Stage Deportment 15
Studies 39
Tuition Fees 48

THE CURTIS INSTITUTE OF MUSIC

PHILADELPHIA

1927 1928

THE CURTIS INSTITUTE *of* MUSIC

Endowed

By MARY LOUISE CURTIS BOK

CATALOGUE

1927-1928

Second Edition

RITTENHOUSE SQUARE
PHILADELPHIA PENNSYLVANIA

THE CURTIS INSTITUTE *of* MUSIC

WAS CREATED, IN 1924,
UNDER AN ENDOWMENT

By MARY LOUISE CURTIS BOK

AND IS OPERATED UNDER A CHARTER OF
THE COMMONWEALTH OF PENNSYLVANIA

PURPOSE

TO HAND DOWN THROUGH CONTEMPORARY
MASTERS THE GREAT TRADITIONS
OF THE PAST.

TO TEACH STUDENTS TO BUILD
ON THIS HERITAGE FOR
THE FUTURE.

The Curtis Institute *of* Music Offers To Students:

Instruction by world famous artists who teach personally and give individual lessons.

Free tuition, or partial exemption from tuition fees, where required.

Financial aid, if needed.

Steinway Grands, string and wind instruments rent free, to those unable to provide such for themselves. These Steinway pianos will be placed at the disposal of students in their respective domiciles.

Opportunities to attend concerts of the Philadelphia Orchestra and of important visiting artists, also performances of the Metropolitan Opera Company—as part of musical education.

Summer sojourns in the United States and Europe, to advanced and exceptionally gifted students, under artistic supervision of their respective master teachers of the Curtis Institute.

Regular public appearances during the period of their studies, when warranted by their progress, so that they may gain practical stage experience.

In addition to development of the student to full artistic maturity, financial assistance in setting out on a public career.

Director

Josef Hofmann

OFFICERS

President

Mrs. Mary Louise Curtis Bok

Vice President

Philip S. Collins

Secretary and Treasurer

William Curtis Bok

Board of Directors

Mrs. Mary Louise Curtis Bok
William Curtis Bok
Philip S. Collins
Cyrus H. K. Curtis
Mrs. Samuel S. Fels

EXECUTIVE STAFF

Director
JOSEF HOFMANN

Assistant to the Director
DAVID SAPERTON

Dean
GRACE H. SPOFFORD

Assistant to the Dean
ELIZABETH SWENSON

Counselor to the Student Body
EMILY L. MCCALLIP

Comptroller
H. W. EASTMAN

LOCATION

The Curtis Institute of Music, facing the green of Rittenhouse Square, is in the heart of the best residential section of Philadelphia. It is within four blocks of the Academy of Music where the symphony concerts of the Philadelphia Orchestra, the concerts of important visiting artists and the performances of the Metropolitan Opera Company of New York are given.

BUILDINGS

The buildings comprise three beautiful private residences which have been remodeled; yet there has been retained their original homelike atmosphere.

EQUIPMENT

The equipment and furnishings combine both beauty and utility.

LIBRARY

The library is extensive and of wide scope, embracing over 5,000 volumes—books, music and scores. It includes many original and unedited editions of music of the great masters.

Drawing by Ruyl

The Buildings of
The Curtis Institute of Music

THE NEW CONCERT HALL

The new concert hall now building, will be completed by October 1, 1927. The plans call for a room 70 feet long, 35 feet wide, and 22 feet high, with a seating capacity of approximately 350. All the resources of modern research are being used to make it acoustically perfect, and soundproof against street noises.

Architecturally it will correspond to the Institute Main Building, of which it is an integral part.

The illumination will be effected by indirect lighting concealed behind the upper moulding all around the hall. The interior walls are to be wood-paneled up to the ceiling.

There will be a luxuriously appointed and easily accessible artists room adjoining the stage.

To facilitate placing of pianos on the stage, a proscenium elevator has been devised which allows a section of the stage to descend to the basement where pianos can be stored.

Two organs, a four-manual Aeolian pipe organ and a three-manual practice organ are being installed which will enable the Institute to give courses in that instrument.

In this new hall, the students will be given the opportunity of acquiring experience in students concerts under conditions equaling those under which they will appear in professional life.

HEADS OF DEPARTMENTS

The various Departments of The Curtis Institute of Music are under the personal direction and supervision of the following members of its Faculty:

MARCELLA SEMBRICH ..... *Voice*

JOSEF HOFMANN ..... *Pianoforte*

LYNNWOOD FARNAM ..... *Organ*

CARL FLESCH ..... *Violin*

LOUIS BAILLY ..... *Viola and Chamber Music*

FELIX SALMOND ..... *Violoncello*

CARLOS SALZEDO ..... *Harp*

ARTHUR RODZINSKI ..... *Orchestra*

REGINALD O. MORRIS . *Theory and Composition*

These artists, in each instance, in addition to their duties as Heads of Departments, instruct students personally.

DEPARTMENT OF VOICE

MARCELLA SEMBRICH, Head of Department

Instructors

MARCELLA SEMBRICH
HARRIET VAN EMDEN
EMILIO DE GOGORZA
HORATIO CONNELL

Coaching and Repertoire

RICHARD HAGEMAN
ARTHUR RODZINSKI
DAGMAR RYBNER BARCLAY

DICTION

MARIE EMMA BOURDIN-BACHER
JEAN B. BECK
EUPHEMIA GIANNINI GREGORY
SAMUEL ARTHUR KING
MINNA SAUMELLE
DOMENICO VITTORINI
HERMANN J. WEIGAND

OPERATIC ACTING *and* STAGE DEPORTMENT

WILHELM VON WYMETAL

EURHYTHMICS

PLACIDE DE MONTOLIU

MARCELLA SEMBRICH

Marcella Sembrich Kochanska, who was destined to become one of the world's greatest operatic sopranos, was born in Lemberg, Poland. She adopted her mother's maiden name of Sembrich to serve her professional career. Her first musical instruction was received from her father in piano and violin. At the age of twelve she appeared in piano and violin recitals, and she continued her study of these instruments with Guillaume Stengel in the Lemberg Conservatory. When she was sixteen years old, Marcella was sent to Vienna to perfect her musical and pianistic training under Julius Epstein, and it was here that her great possibilities as a singer were discovered. The girl was then sent to study voice with Lamperti in Milan.

Her debut as singer was made in Athens in 1877, and success in opera came swiftly. Engagements in London, Paris, Dresden, Berlin, St. Petersburg, Vienna and Madrid followed in quick succession, and in 1883 Madame Sembrich was engaged as leading soprano at the Metropolitan Opera, and made her debut as Lucia. Concert tours and operatic engagements in Europe alternated with her visits to America, and from 1902 to 1909 she was continually engaged by the Metropolitan Opera Company. After retiring from operatic and concert work, Madame Sembrich devoted herself to teaching and has since developed such singers as Jeritza, Dusolina Giannini, Hulda Lashanska and Queena Mario.

Photograph by M. I. Boris, N. Y.

MARCELLA SEMBRICH

Head and Instructor, Voice Department

Emilio de Gogorza
Instructor, Voice

EMILIO DE GOGORZA

Spain, France and England have all shared in the musical endowment bestowed on this artist, who was born in 1874 of Spanish-American parents, in Brooklyn, New York, first undertook singing as a serious study in England, and first appeared in concerts in France. Emilio de Gogorza traveled with his parents as a child and it was in London that he became a favorite as a boy soloist in churches and school choirs. He completed his studies at the Ecole Monge and Lycée Louis-le-Grand in Paris, France.

De Gogorza returned to America for his first serious instruction, his teachers being Moderati and Agramonte in New York. A visit to Paris resulted in his continuing his studies with Emile Bourgeois, singing master of the Opéra Comique. In 1897 de Gogorza was first heard in a concert in New York with Marcella Sembrich. From that date his appearances have been continuous in recitals and with the leading orchestras in the United States and Europe.

With an unusual gift for languages, Emilio de Gogorza has been able to enrich his programs with the rarely heard songs and folk music of many races. He has cultivated in his audiences a taste and appreciation for the songs of the younger French composers, for Russian folk songs, and has revealed a new world of Spanish art song in the melodies of Andalusia, Catalonia, and the country of the Basques.

DEPARTMENT OF PIANOFORTE

Josef Hofmann, Head of Department

Division of Piano Solo

Josef Hofmann, Head of Division

Instructors

Josef Hofmann
Moriz Rosenthal
Isabelle Vengerova
David Saperton

Division of Accompanying

Harry Kaufman, Head of Division and Instructor

Division of Secondary Piano

Abram Chasins, Head of Division

Instructors

Abram Chasins
Ethel S. Drummond
and others, drawn from the student body of the Institute.

DEPARTMENT OF ORGAN

Lynnwood Farnam, Head of Department and Instructor

Photograph by Strauss-Peyton

JOSEF HOFMANN

Director of the Institute

Head and Instructor, Pianoforte Department

JOSEF HOFMANN

A musical lineage that embraced on his father's side a piano teacher, pianist-composer and orchestra leader, and on his mother's a noted soprano of the Cracow Municipal Opera, furnished the background for the youthful genius, Josef Hofmann. He was born in 1876 and began to study music before the age of four, his first teacher being his sister. A year later Hofmann senior undertook the boy's musical training.

Josef Hofmann made his first public appearance in a town near Warsaw when he was five years old. Other concerts followed in the leading cities of Poland, and when he was eight, he was heard by Anton Rubinstein, who predicted a career of exceptional brilliance for the youthful prodigy.

At the age of nine, his first European tour was arranged and the boy was heard in Germany, France, England and Scandinavia. Soon after, in 1887, he appeared for the first time in the United States, giving forty concerts. The remarkable playing of the eleven-year old boy so aroused the enthusiasm of Alfred Corning Clark of New York that he generously offered to provide his father with the necessary means to further his musical education and artistic growth, whereupon the boy returned to Europe to study music in Berlin. Four years later he became the only private pupil of Anton Rubinstein.

In 1894, then eighteen years old, Hofmann returned to the concert platform. He toured Germany and England, and in 1896 made his Russian debut. Two years later he returned for a tour of the United States, and has since been constantly before the public as concert pianist and composer. For the last twenty-one years Mr. Hofmann has made his home in the United States and has become an American citizen.

Hofmann's compositions are numerous. His orchestra works have been performed in the United States and Europe by Nikisch, Schuch, Safonoff, Stokowski, Zach, Gabrilowitsch, Damrosch, and Stock.

MORIZ ROSENTHAL

A heritage derived from years of actual contact with men whose names belong to musical history gives Moriz Rosenthal a unique position among present-day pianists. Mikuli, Rafael Joseffy and Liszt shared intimately in the formation and development of his musical and pianistic gifts. Born in Lemberg, Poland, in 1862, Moriz Rosenthal began his studies at the age of seven with Galath. His work soon attracted the attention of Carl Mikuli, director of the Lemberg Conservatory and former pupil of Chopin. Playing on two pianos with Mikuli he made his first public appearance at the age of ten.

Rafael Joseffy undertook Rosenthal's instruction in 1875, and following his tour of Roumania, the Queen conferred upon the fourteen-year old boy the title of court pianist at Bucharest. A few months later he was taken as a private pupil by Franz Liszt with whom he studied both in Weimar and in Rome until the master's death in 1886. From that time on, concert tours have taken Rosenthal to Paris, Berlin, London, St. Petersburg, Madrid, Lisbon, Rome—the principal cities of Europe, as well as America which he has visited eight times. In 1880 Rosenthal laid aside his public career for a period of three years to engage in the study of philosophy at the University of Vienna. In 1912 he was appointed Court Pianist by Franz Josef I, then Emperor of Austria.

Rosenthal was the first to recognize the virtuoso possibilities of the Johann Strauss waltzes, and his paraphrases of these waltzes are among his most brilliant compositions.

Photograph by Mishkin

MORIZ ROSENTHAL
Instructor, Pianoforte

Photograph by Drix Duryea

LYNNWOOD FARNAM

Head and Instructor, Organ Department

LYNNWOOD FARNAM

Born at Sutton in the Province of Quebec in 1885, Lynnwood Farnam, organist, began his musical studies as a pianist in Dunham, where, at the age of fifteen, he won the Montreal Music Scholarship. This scholarship, contributed by Lord Strathcona and Lord Mount Stephen, made possible his four years of study at the Royal College of Music in London. His teachers were Franklin Taylor and Herbert Sharpe for piano, and Dr. James Higgs, F. A. Sewell, and W. S. Hoyte for organ.

The organ won young Farnam's preference, and to this he devoted his chief interest. Returning to Canada in 1904, Mr. Farnam received his first appointment as church organist in Montreal, soon becoming organist of Christ Church Cathedral. He gave up this post in 1913 to accept a call to Emmanuel Church in Boston. The war interrupted his musical career, but after his discharge he returned to the United States.

He was engaged as organist by the Fifth Avenue Presbyterian Church, New York City, during 1919-20, and since that date has been organist of the Church of the Holy Communion in New York. Mr. Farnam has had an extensive concert career, having appeared as soloist with the Society of the Friends of Music, New York, at the Coolidge Foundation Festival of Chamber Music in Washington, the Cincinnati Music Festival, and on other notable occasions. He has given public performances at York Minster, Bath Abbey, the Cathedrals of Westminster, Southwark, Exeter, and Christ Church, Oxford, in England, and in the American Cathedral in Paris and at the Church of St. Ouen in Rouen, France.

DEPARTMENT OF VIOLIN

CARL FLESCH, Head of Department

Instructors

CARL FLESCH
RICHARD HARTZER, Assistant
LEA LUBOSHUTZ
EMANUEL ZETLIN

DEPARTMENTS OF VIOLA AND CHAMBER MUSIC

LOUIS BAILLY, Head of Departments and Instructor

DEPARTMENT OF VIOLONCELLO

FELIX SALMOND, Head of Department and Instructor

DEPARTMENT OF HARP

CARLOS SALZEDO, Head of Department

Instructors

CARLOS SALZEDO
FLORENCE WIGHTMAN, Assistant

Photograph by Kubey-Rembrandt

CARL FLESCH

Head and Instructor, Violin Department

CARL FLESCH

The influence of the Vienna and Paris schools of violin pedagogy have combined to develop in the person of Carl Flesch one of the most prominent of present-day violinists who is also distinguished as a teacher. Born in Hungary in 1873, Carl Flesch began his study of the violin under Grün at the Vienna Conservatory when he was six years old. At the age of ten he became a pupil of Sauzay at the Paris Conservatory, and later of Marsick, whose influence especially, moulded his development. In 1894 the young student received the first prize of the Paris Conservatory by unanimous decision.

Mr. Flesch was appointed professor of violin at the Royal Academy in Bucharest in 1896 and became also first violin in the Quartet at the court of the Queen of Roumania. An appointment as professor of violin at the Amsterdam Conservatory followed, and in 1921 he was named director of special courses in the State School of Music in Berlin. Here he organized a trio with Hugo Becker and Arthur Schnabel.

Carl Flesch is author of the "Art of Violin Playing," acknowledged one of the most complete and authoritative works on the subject. He has published a volume of "First Studies," edited Kreutzer's Studies, and "Twenty Studies from Paganini." With Schnabel he edited Mozart's Violin Sonatas. Carl Flesch has frequently appeared in the United States in violin recitals, as soloist with symphony orchestras, and in leading chamber music concerts.

LEA LUBOSHUTZ

Born in Odessa, Lea Luboshutz began her concert career as a violinist at the age of six. It was upon the advice and insistence of Vassily Safonoff, noted Russian conductor, that she pursued her studies at the Moscow Conservatory. There she received a gold medal for exceptional accomplishment and at the age of sixteen was heard in concerts in Poland, Germany and France. She appeared with the leading orchestras, including those conducted by Safonoff and Arthur Nikisch.

Her first appearance in America was as soloist with the Russian Symphony Orchestra conducted by Altschuler. An extensive tour of Russia and other European countries followed, when she gave more than one hundred recitals. Madame Luboshutz then studied for three years with Eugène Ysaÿe, becoming one of his most brilliant pupils. Since then she has appeared extensively in concerts in the United States and abroad. She has been soloist with the Berlin Philharmonic Orchestra, the Pasdeloup Orchestra in Paris, and has played before the King and Queen of Belgium. Madame Luboshutz returned to America a few years ago as soloist with the State Symphony of New York. She has since been heard as soloist with the leading symphony orchestras in this country.

Photograph by Mishkin

LEA LUBOSHUTZ
Instructor, Violin

Photograph by Kubey-Rembrandt

LOUIS BAILLY

Head and Instructor, Viola and Chamber Music Departments

LOUIS BAILLY

A native of Valenciennes, France, born in 1882, Louis Bailly devoted the first three years of his musical studies in Paris, from 1895 to 1898, to the violin, then transferring his allegiance to the viola. At the close of one year's study of viola, he headed the list of prize winners at the Paris Conservatory. Thereafter he was heard as soloist at the Concerts Colonne, the Opéra Comique, the Grand Opéra, and the Société des Concerts du Conservatoire. He was one of the original members of the Capet Quartet, remaining with this organization for seven years, and then joined the Geloso Quartet until its disbanding at the outbreak of the war. With these organizations he had appeared both as soloist and in ensemble in France, England, Germany, before the Royal court of Rome, and in Belgium, Switzerland and Holland. In 1917 Mr. Bailly obtained a special release from military duty to join the Flonzaley Quartet in New York. With Harold Bauer at the piano he gave the first performance of Ernest Bloch's Suite for Viola and Piano at the Pittsfield Festival in 1919. Mr. Bailly has been soloist with the Philadelphia Orchestra, with the National Symphony in New York under Bodanzky, with the Friends of Music, New York City. He is a Cavalier of the Order of the Crown of Roumania (1925) and for eight years was a member of the Jury of the Paris Conservatory.

FELIX SALMOND

A musical endowment was the birthright of this violoncellist, his father being Norman Salmond, celebrated English bass-baritone, and his mother a professional pianist. Felix Salmond was born in London in 1888. His early gifts matured under the tutelage of Professor W. E. Whitehouse of the Royal College of Music in London, where at the end of three years young Salmond won a scholarship which he retained for a period of four years. He then continued his studies in Brussels with Edouard Jacobs.

Mr. Salmond made his debut in London in 1919, and thereafter appeared in concerts throughout Great Britain. He was invited by Sir Edward Elgar to appear as soloist in the première of that composer's Concerto for Violoncello and Orchestra, played by the London Symphony. In 1921 he made his debut on the Continent in a recital in Amsterdam after devoting two seasons to ensemble playing with the Chamber Music Players.

Mr. Salmond has appeared in concerts with the most celebrated pianists of the day, and as soloist with the leading orchestras. He made his first concert appearance in the United States in 1922, and has alternated his visits here with concert tours of Europe. While Mr. Salmond is recognized as one of the leading exponents of the classical repertoire for the 'cello, he has done much to introduce the works of modern composers.

Felix Salmond
Head and Instructor, Violoncello Department

Photograph by Kubey-Rembrandt

CARLOS SALZEDO
Head and Instructor, Harp Department

CARLOS SALZEDO

Destined to become the leading single factor in elevating the harp to a position of undisputed authority and popularity, Carlos Salzedo, the creator of "contemporary harpism," won his earliest laurels in piano and solfège. He was born in 1885 in the province of Gironde, France, and entered the Bordeaux Conservatory at the age of seven. In two years he had won first prizes in the piano and solfège departments. Thence he went to the Paris Conservatory, and at the age of twelve began the study of the harp. Four years later he won in one day the First Prizes for both piano and harp at the Paris Conservatory.

Until he was twenty, Salzedo toured Europe both as pianist and harpist. Not until 1909, when Gatti-Casazza engaged him as solo harpist with the Metropolitan Opera, did the young musician finally determine which instrument would be the one to fashion his career. But once having adopted the harp, Salzedo set about to elevate it to its proper place of importance. He founded organizations and movements to attract public interest, and alternated his tours of America with visits to Europe. The outbreak of the war found him in Europe with the Trio de Lutèce, and after his discharge from the army, Salzedo returned to the United States.

He organized the Salzedo Harp Ensemble, and was elected president of the National Association of Harpists, which office he still holds. With Edgar Varèse, he formed the International Composers' Guild, and issued a magazine, Eolus, devoted to contemporary music. As a teacher, he revitalized harp technique and created the system of symbols now universally used to designate the means of producing desired effects. His "Modern Study of the Harp" is the recognized textbook in this branch of music. Salzedo's compositions and transcriptions are numerous. His symphonic poem, "The Enchanted Isle," has been played by the Symphony Orchestras of Chicago, Detroit, Philadelphia and Boston.

DEPARTMENT OF ORCHESTRA

ARTHUR RODZINSKI, Head of Department

Conductor of the Students' Orchestra and Instructor of Orchestra Classes

Instructors

Double Bass, ANTON TORELLO
Flute, WILLIAM M. KINCAID
Clarinet, DANIEL BONADE
Oboe, MARCEL TABUTEAU
Bassoon, WALTER GUETTER
Horn, ANTON HORNER
Trumpet, SOL COHEN
Trombone, GARDELL SIMONS
Tuba, PHILIP A. DONATELLI
Percussion, OSCAR SCHWAR

(All the above are solo players of the Philadelphia Orchestra.)

COURSES IN ORCHESTRA INSTRUMENTS

There is in the United States a serious lack of players of woodwind, brass, and percussion instruments, qualified to hold posts in the many symphony orchestras scattered throughout the country. There exist today more excellent positions, waiting to be worthily filled, than there are players ready to fill them.

The instructors of orchestral instruments are artists who hold in the Philadelphia Orchestra the posts of solo players of these various instruments.

The Orchestra

All students of string instruments, and those specializing in woodwind, brass, and percussion are required to take part regularly in the rehearsals and concerts of the student orchestra. This training is intensified by participation in the orchestra of various solo players of the Philadelphia Orchestra.

Orchestra Classes

These classes will give students preliminary training in orchestral technique, routine, and sight-reading.

ARTHUR RODZINSKI

An innate love for music persisted during the early formative years of Arthur Rodzinski, despite the fact that his father, who was an army surgeon stationed at Lemberg, Poland, chose the profession of law for his son. Born in 1893, young Rodzinski attended the Vienna University where he received the degree of Doctor of Laws. Then, having been obedient to the parental dictum, he turned to music, his real love. At the Vienna Academy he studied piano with Sauer and Laléviez; theory and composition with Marx and Schreker. His teacher in conducting was Schalk, and soon young Rodzinski was conducting with Schreker the chorus of the Vienna Philharmonic Society, and produced the "Totenmesse" of Berlioz.

The war interrupted his musical activities, but after being wounded in action he received his discharge and became conductor of the Lemberg Opera. Later he was appointed first conductor of the Warsaw Opera, and here he was enabled to display his initiative in the presentation of new works. Ravel's "L'Heure Espagnole," Strauss' "Rosenkavalier," D'Albert's "Tote Augen" and Ferrari's "Jewels of the Madonna" all were heard under the leadership of Rodzinski before their presentation in the larger cities of Europe. During this period he was also conductor of the Philharmonic Orchestra in Warsaw. In 1925 he was engaged by Leopold Stokowski as assistant conductor of the Philadelphia Orchestra.

Photograph by Goldensky

ARTHUR RODZINSKI

Head and Instructor, Orchestra Department
Conductor, Students' Orchestra

DEPARTMENT OF THEORY

REGINALD O. MORRIS
Head of Department

Instructors in Solfège, Harmony, and Counterpoint
REGINALD O. MORRIS
HERBERT W. SUMSION, Assistant
RENÉE LONGY MIQUELLE
ETHEL S. DRUMMOND

Instructors in Composition and Orchestration
REGINALD O. MORRIS
ROSARIO SCALERO
ABRAM CHASINS

ACCOMPANISTS

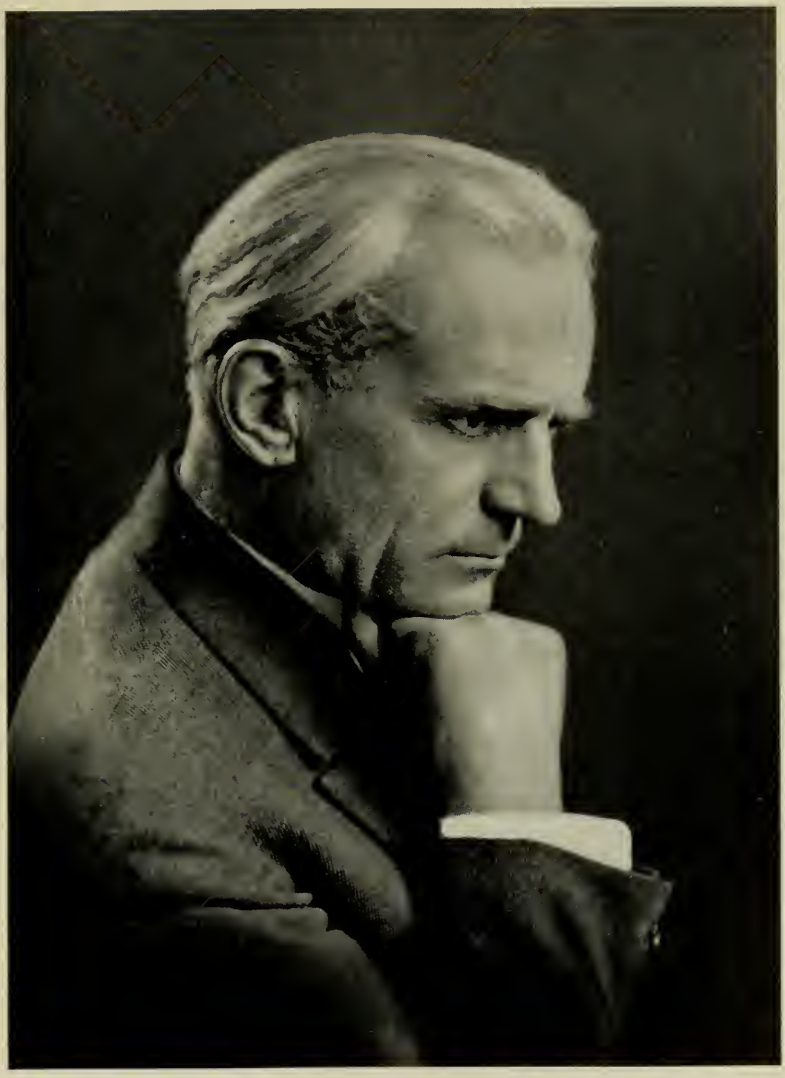
HARRY KAUFMAN
Official Accompanist of the Institute

Other Accompanists:
DAGMAR RYBNER BARCLAY
ILSA REIMESCH
and others, drawn from the student body of the Institute

REGINALD OWEN MORRIS

was born in 1886 and received his education at Harrow and New College, Oxford, and later at the Royal College of Music in London. He early turned his attention to music and studied composition under Dr. Wood and orchestration with Cecil Forsyth. As music critic for the "Nation" before its merger with the "Athenaeum," Morris wielded a thoroughly enlightened influence in musical thought and appreciation. In 1920 he was appointed Professor of Harmony and Composition at the Royal College of Music, where he was actively associated with Sir Hugh Allen. He resigned his post in London to assume the direction of the Theory Department at The Curtis Institute of Music. Mr. Morris is author of "Contrapuntal Technique" and "Foundations of Practical Harmony and Counterpoint." His compositions include both chamber and orchestral music.

Reginald O. Morris
Head and Instructor, Theory Department



Photograph by Kubey-Rembrandt

ROSARIO SCALERO

Instructor, Composition

ROSARIO SCALERO

The doctrines of musical composition formulated by Palestrina have continued in an unbroken line down to the present day. The series of celebrated masters who have perpetuated the descent, and have maintained the traditions of form and style, include such names as Zelter, Mendelssohn, Joachim, Brahms, Nottebohm and Mandyczewski. It was with Mandyczewski that Rosario Scalero, teacher and composer, studied for seven years in Vienna.

Scalero, born in 1873, began his musical career as a violinist at the Liceo Musicale in Turin. Later his studies proceeded with Camillo Sivori in Genoa, and then with Wilhelmj in Germany. At the age of twenty, Scalero won the title of Distinguished Academician of the Royal Academy of St. Cecilia in Rome, and after his studies with Mandyczewski he was appointed Docent of Musical Form at the same Academy.

After a series of concerts in the principal cities of Europe, Scalero settled in Rome, where he founded the Societa del Quartetto, for the performance of ensemble and choral works. He has also acted as High Commissioner for Examinations for the Conservatories of Naples, Rome and Parma. His published works are numerous and include many compositions for the violin.

COMPARATIVE ARTS COURSE

1. ROMANTICISM . . . . . *October 10*
Its Origin and the Spread of the Romantic Period
ALFRED MARTIN
Society for Ethical Culture, New York

2. ENGLISH ROMANTICISM—Burns and Scott *October 17*
FELIX E. SCHELLING, LL.D.
Professor of History and English Literature, University of Pennsylvania

3. ENGLISH ROMANTICISM—Byron . . . *October 24*
J. DUNCAN SPAETH, PH.D., LITT.D.
Professor of English, Princeton University

4. ENGLISH ROMANTICISM—Wordsworth, Shelley, Keats . . . . . *October 31*
ALFRED MARTIN
Society for Ethical Culture, New York

5. ENGLISH ROMANTICISM . . . . . *November 7*
Painting in the Eighteenth and Early Nineteenth Centuries
HUGER ELLIOTT
Director of Educational Work, Metropolitan Museum of Art

6. GERMAN ROMANTICISM—Goethe . . *November 14*
ALFRED MARTIN
Society for Ethical Culture, New York

7 GERMAN ROMANTICISM—Schleiermacher, Novalis, Hölderlin, The Brothers Grimm . . . . . *November 21*
JULIUS GOEBEL, PH.D.
Professor of Germanic Languages, University of Illinois

8. GERMAN LYRICISTS—Uhland, Heine, Mörike, Eichendorff, Lenau . . . *November 28*
JULIUS GOEBEL, PH.D.
Professor of Germanic Languages, University of Illinois

9. GERMAN ROMANTICISM . . . . . *December 5*
Painting: The Düsseldorf School
ERNST DIEZ, PH.D.
Associate Professor of History of Art, Bryn Mawr College

10. FRENCH ROMANTICISM—Victor Hugo . *December 12*
ANDRÉ MORIZE, AGRÉGÉ-DES-LETTRES
Professor of French Literature, Harvard University

11. French Romanticism—Lamartine, de Musset, de Vigny, George Sand . . *December 19*
Jean B. Beck, Ph.D.
Professor of Romance Languages, University of Pennsylvania

12. French Romanticism . . . . . *January 9*
Painting: Ingres, Millet, Corot, Delacroix
Thornton Oakley, M. S.
Artist and Instructor in Illustration, School of Industrial Art

13. Changing Ideals of the Industrial Age *January 16*
Roy F. Nichols, Ph.D.
Assistant Professor of History, University of Pennsylvania

14. Tennyson and Browning . . . . *January 23*
J. Duncan Spaeth, Ph.D., Litt.D
Professor of English, Princeton University

15. Pre-Raphaelitism . . . . . *January 30*
Louis W. Flaccus, Ph.D.
Professor of Philosophy, University of Pennsylvania

16. The Psychological Novel in England and France—George Eliot, Meredith, Flaubert . . . . . *February 6*
Austin K. Gray, M. A.
Associate Professor of English Literature, Haverford College

17. The Threshold of the Modern Musical Era—Chopin, Liszt, Berlioz . . *February 13*
Olga Samaroff
Concert Pianist and Music Editor, New York Evening Post

18. Richard Wagner . . . . . *February 20*
Carl Engel
Chief of Division of Music, Library of Congress

19. French Symbolists and Parnassians . *February 27*
Jean B. Beck, Ph.D.
Professor of Romance Languages, University of Pennsylvania

20. French Impressionist and Modern Painters . . . . . *March 5*
Leo Katz
Artist and Art Critic, New York

21. Debussy, Ravel and the Modern French Composers . . . . . *March 12*
Horace Alwyne, F. R. M. C. M.
Professor of Music and Director of Department of Theoretical Music, Bryn Mawr College

22. Italian Literature—Manzoni, Carducci and D'Annunzio . . . . . *March 19*
Dino Bigongiari, A. B.
Associate Professor of Italian, Columbia University

23. Russian Literature in the Nineteenth Century—Pushkin, Gogol, Turgeniev, Dostoievski, Tolstoi . . . . . *March 26*
Elbert Lenrow, A. M.
Instructor in English, University of Pennsylvania

24. Ibsen and the Modern European Drama . . . . . *April 2*
Stark Young
Author, and Member of the Editorial Staff of The New York Republic and Theatre Arts Monthly

25. The New Spirit in Modern Art . . *April 16*
Leo Katz
Artist and Art Critic, New York

26. Trends in Music Since the War . . *April 23*
Olin Downes
Music Editor, New York Times

27. American Literature and the New Aesthetic . . . . . *April 30*
Alfred Martin
Society for Ethical Culture, New York

28. Modern American Architecture . . *May 7*
Fiske Kimball
Director of The Pennsylvania Museum

THREE LECTURE-RECITALS ON SEVENTEENTH AND EIGHTEENTH CENTURY MUSIC

By Wanda Landowska

1. Old Dances. How they were danced and played.
2. Descriptive Music of the 17th and 18th centuries, and its relation to the modern "program music."
3. John Sebastian Bach and his relation to his predecessors and contemporaries.

THE ACADEMIC DEPARTMENT

Believing that a broad cultural background is an essential factor in the making of an artist, the Institute, in its Academic Department, offers numerous courses of studies supplementary to the major work in music, whereby the students may secure a foundation on which to build in the future.

The Faculty

History of Music (from early beginnings to 1600 A.D.) and French Literature

Jean B. Beck, Ph.D.
Professor of Romance Languages and Literature
Lecturer on the History of Music
University of Pennsylvania

History of Music (from 1600 A.D. on)

Horace Alwyne, F. R. M. C. M.
Professor of Music and
Director of the Department of Theoretical Music
Bryn Mawr College

World History

Roy F. Nichols, A.M., Ph.D.
Assistant Professor of History
University of Pennsylvania

English Literature (and Advanced Composition)

William Page Harbeson, LL.B., Ph.D.
Assistant Professor of English Literature
University of Pennsylvania

English Diction

SAMUEL ARTHUR KING, M.A. (LONDON)
Lecturer in English Diction
Bryn Mawr College

English Composition (elementary and advanced) and Comparative Literature

ELBERT LENROW, A.M.
Graduate School, Columbia University
University of Pennsylvania

French (elementary and intermediate)

MARIE EMMA BOURDIN-BACHER
Graduate School, University of Pennsylvania
Acting Instructor, Swarthmore College

Italian (Language, Literature, and Diction)

DOMENICO VITTORINI, A.M., LITT.D.
Assistant Professor of Romance Languages and Literature
University of Pennsylvania

German (Language, Literature, and Diction)

HERMANN J. WEIGAND, PH.D.
Assistant Professor of German
University of Pennsylvania

Psychology

SAMUEL W. FERNBERGER, PH.D.
Assistant Professor of Psychology
University of Pennsylvania

Students, unless excused for some valid reason, are required to study at least two academic subjects each term and to attend certain lectures.

STUDIES

Voice

Pianoforte:

- Solo
- Accompanying
- Secondary

Organ

Violin
Viola
Violoncello
Harp

Chamber Music and Ensemble Playing

Operatic Coaching and Repertoire

Operatic Acting

Platform and Stage Deportment

Eurhythmics

Theory:

- Ear-training
- Sight-singing
- Dictation
- Harmony
- Counterpoint
- Analysis
- Score Reading
- Composition
- Orchestration

Orchestra Playing

Orchestra Instruments:

- Double Bass
- Flute
- Clarinet
- Oboe
- Bassoon
- Horn
- Trumpet
- Trombone
- Tuba
- Percussion

History of Music
Comparative Arts
Comparative Literature
World History
Psychology

Languages, Literature, and Diction:

- English
- French
- Italian
- German

PLAN OF STUDIES

The courses of study at the Curtis Institute of Music are not rigid. The curriculum of each student is carefully adjusted to the individual needs. In general, the following may be considered as typical.

Voice	Pianoforte	Accompanying
Secondary Piano	Chamber Music—1 hour	Chamber Music—1 hour
Solfège and Theory—3 hours	Solfège and Theory—3 hours	Solfège and Theory—3 hours
Diction—6 hours	English—1 hour	English—1 hour
English—1 hour	French or German or Italian—1 hour	French or German or Italian—1 hour
French—2 hours or German or Italian—2 hours	History of Music or Comparative Arts or Psychology or Comparative Literature or World History—1 hour	History of Music or Comparative Arts or Psychology or Comparative Literature or World History—1 hour
History of Music or Comparative Arts or Psychology or Comparative Literature or World History—1 hour	Platform Deportment—1 hour	Platform Deportment—1 hour
Platform and Stage Deportment—1 hour	Eurhythmics—1 hour	Eurhythmics—1 hour
Operatic Acting—3 hours		
Coaching		
Eurhythmics—1 hour		

Organ	Violin, Viola, Violoncello
Solfège and Theory—3 hours	Secondary Piano
English—1 hour	Chamber Music—2 hours
French or German or Italian—1 hour	Orchestra—2 hours
History of Music or Comparative Arts or Psychology or Comparative Literature or World History } 1 hour	Orchestra Class—1 hour
Eurhythmics—1 hour	Solfège and Theory—3 hours
	English—1 hour
	French or German or Italian—1 hour
	History of Music or Comparative Arts or Psychology or Comparative Literature or World History } 1 hour
	Platform Deportment—1 hour
	Eurhythmics—1 hour

Harp	Orchestra Instruments	Composition
Secondary Piano	Double-Bass or	Secondary Piano
Harp Ensemble—2 Hours	Wood-Wind or	Orchestration
Orchestra Class—1 hour	Brass or	Score Reading
Solfège and Theory—3 hours	Percussion	Chamber Music—1 hour
English—1 hour	Secondary Piano	English—1 hour
French, German or Italian—1 hour	Orchestra—2 hours	French or German or Italian—1 hour
History of Music or Comparative Arts or Psychology or Comparative Literature or World History } 1 hour	Orchestra Class—1 hour	History of Music or Comparative Arts or Psychology or Comparative Literature or World History } 1 hour
Platform Deportment—1 hour	Solfège and Theory—3 hours	Eurhythmics—1 hour
Eurhythmics—1 hour	English—1 hour	
	French, German or Italian—1 hour	
	History of Music or Comparative Arts or Psychology or Comparative Literature or World History } 1 hour	
	Eurhythmics—1 hour	

REQUIREMENTS FOR ENTRANCE EXAMINATIONS

The entrance requirements are presented here in a general form, allowing the applicant latitude in the selection of works to present for examination. While the choice of compositions is important, the manner of performance carries far greater weight. The final decision as to the suitability of an applicant for acceptance rests upon the evidence of talent shown, in the examination, rather than upon the degree of advancement already attained. Admission is limited to such applicants as possess unusual talent for the major subject selected, and give promise of developing professional excellence.

Voice

Applicants must possess a very good voice and musical talent. In addition, they should have at least an elementary knowledge of music and of pianoforte, while some knowledge of languages is most desirable.

Four selections from the following composers' songs, oratorios, or arias are required, preferably from memory: Parisotti, Handel, Schubert, Schumann, Franz, Brahms, Strauss, Tschaikowsky, Rachmaninoff, Fauré, Debussy, Duparc, Mozart, Bizet, Saint-Saëns, Puccini, or Wagner.

Pianoforte

Applicants must play from memory a Three-part Invention or a Prelude and Fugue from The Well-Tempered Clavichord of Bach; a Beethoven sonata, complete; two selections—one slow and one brilliant—from the works of Chopin or Schumann (preferably Chopin).

Accompanying

Applicants shall demonstrate sufficient pianistic ability to play satisfactorily some of the more difficult studies of Cramer-Bülow, Clementi-Tausig, or Czerny, Opus 740. In addition, special stress shall be laid upon the candidate's sight-reading powers and sense of musical values as shown by his ability to play with reasonable fluency either primo or secondo parts of such orchestral and chamber works arranged for four hands, as the examiner may choose. The applicant shall moreover have a fair acquaintance either with some of the standard violin and cello works, or, if his preference lie in the direction of vocal accompaniment, some knowledge of song literature.

Organ

The following should be submitted from memory: (a) Fugue or principal movement from a Sonata or Symphony (b) a trio and (c) a slow movement.

Violin

Applicants should have a precise knowledge of the positions and the change of positions, and a complete command of scales and the usual ways of bowing. They should be able to play selected studies from Kreutzer, Rode and Fiorillo, and one or more concertos from the works of the following composers: de Bériot, Viotti, Spohr, or Vieuxtemps.

Viola

Applicants must have some knowledge of the clefs, the positions, scales, arpeggios, and be acquainted with some of the standard violin studies such as those of Kreutzer; Kayser, Opus 55; or Campagnoli, 41 Caprices, Opus 22, which are especially written for the viola.

Violoncello

Applicants must be able to play satisfactorily all major and minor scales and arpeggios; also, a fast and a slow movement from a Bach Suite, from memory. They may choose for a second composition one movement of a concerto from the standard repertoire or one movement from a sonata for piano and violoncello, classical or modern.

Harp

There are no special requirements other than a physical adaptability to play the instrument (size of hands, arms, thumbs, et cetera), and an elementary knowledge of music.

Orchestra Instruments

An applicant must have at least an elementary knowledge of music and be physically fitted for the instrument he desires to play.

Composition

Applicants must pass examinations in Ear-Training Harmony, and Counterpoint and Fugue. They must also submit examples of original work indicating that they possess genuine creative ability.

Theory

After having passed his examination in the major subject, the applicant must have a personal interview with the Head of the Theory Department and be tested in Ear-Training, and general musical knowledge. Assignments to classes in Solfège, Theory, Harmony, et cetera, will be made as a result of these examinations.

ASSIGNMENT TO INSTRUCTORS

Students are assigned to instructors in accordance with the recommendation of the Examiners. While requests for instruction with particular instructors will be given careful consideration, the right is reserved to make such assignments as seem to be for the best interests of the students. Instructors reserve to themselves the right of final acceptance or rejection.

ENROLLMENT REQUIREMENTS

Upon request, forms of application for admission will be sent to prospective students.

The acceptance of an applicant is conditioned upon the passing of the entrance examination in the major subject.

The application form, filled in, must be returned with a registration fee of $20. This will entitle the applicant to take the entrance examination at the time set by The Curtis Institute of Music.

If the applicant is accepted as a student, this fee will be credited to the tuition for the first year. If full exemption in tuition is granted, this fee will be returned. If partial exemption in tuition is granted, this fee will be deducted from the amount to be paid for the first year.

If the applicant is not accepted, this fee will be retained by The Curtis Institute of Music, as a charge for the examination.

An application already on file may be cancelled, if written request is made, not less than ten days in advance of examination date, in which case the registration fee will be returned.

For Entrance Examination dates, see page 51.

TUITION FEES

	Total for Year	Payable 1st Term	Payable 2nd Term
*Voice including all other courses open to students majoring in this subject	$500	$300	$200
*Pianoforte including all other courses open to students majoring in this subject	500	300	200
*Accompanying including all other courses open to students majoring in this subject	500	300	200
*Organ including all other courses open to students majoring in this subject	500	300	200
*Violin including all other courses open to students majoring in this subject	500	300	200
*Viola including all other courses open to students majoring in this subject	500	300	200
*Violoncello including all other courses open to students majoring in this subject	500	300	200
Harp including all other courses open to students majoring in this subject	500	300	200
Harp only	350	200	150
Composition including theoretical and supplementary subjects	350	200	150
Composition only	250	150	100
Double-Bass, Wood-Wind, Brass, or Percussion, including theoretical and supplementary subjects	250	150	100
Double-Bass, Wood-Wind, Brass, or Percussion, only	150	100	50
Comparative Arts only	30	30	

* In the few special cases where students are allowed to take the major subject only, no deduction is made for the courses omitted.

INDIVIDUAL CONTRIBUTIONS

The following donors have generously offered to provide tuition fees for a few exceptionally gifted students:

MRS. EDWARD BOK . . . Two students of Pianoforte

MR. AND MRS. WILLIAM CURTIS BOK
One student of Pianoforte

MR. AND MRS. PHILIP S. COLLINS
One student of Violin

MRS. CYRUS H. K. CURTIS . One student of Voice
(In memory of her daughter, Eleanor Pillsbury Pennell)

MR. CYRUS H. K. CURTIS
One student of Trombone
(In memory of his father, Cyrus Libbey Curtis)

MR. JOSEF HOFMANN . . Two students of Pianoforte

MR. CARLOS SALZEDO
One student of Composition for Harp

MADAME MARCELLA SEMBRICH
One student of Voice

GENERAL INFORMATION

Living Accommodations

Upon request, rooming accommodations selected by the Counselor to the Student Body will be recommended to students, according to individual needs and means. Scale of rentals and any further details desired may be obtained from the Student Counselor.

Practice Facilities

For this purpose, the Institute has special studios equipped with Steinway pianos which may be used by students.

Health Measures

A physician has been appointed by the Institute to give immediate attention to students, in case of illness.

Tea Room

On week days, home-cooked luncheons are served, at cost. These luncheons form a pleasant break in the day. Students and members of the faculty sit at the same tables and come to know each other, thus bridging the gulf which too often separates student from teacher.

CALENDAR

FOR THE SCHOOL YEAR 1927-28

Entrance Examinations

Voice—Thursday, Friday and Saturday, September 22, 23, 24

Pianoforte—Monday, Tuesday and Wednesday, September 26, 27, 28

Accompanying.....Friday, September 30

Organ.....Wednesday, September 28

Violin....Wednesday and Thursday, September 28, 29

Viola.....Thursday, September 29

Violoncello.....Thursday, September 29

Harp.....Friday, September 30

Orchestral Instruments.....Friday, September 30

Composition, Theory and Solfège....September 24 to 30

First Term Begins.....Monday, October 3, 1927

First Term Ends.....Saturday, February 4, 1928

Second Term Begins.....Monday, February 6, 1928

Second Term Ends.....Saturday, June 2, 1928

Holidays

Thanksgiving.....Thursday, November 24, 1927

Christmas Vacation.December 23-January 3 (both incl.)

Washington's Birthday..Wednesday, February 22, 1928

Easter Vacation.....April 5 to 10, 1928 (both incl.)

Memorial Day.....Wednesday, May 30, 1928

THE CURTIS QUARTET

The Curtis Quartet has been organized as an integral part of The Curtis Institute of Music. It consists of the following members of the Faculty: Carl Flesch, first violin, Emanuel Zetlin, second violin, Louis Bailly, viola, and Felix Salmond, violoncello.

In 1926-27, aside from its concerts for the students, the Curtis Quartet appeared in Philadelphia, New York, Washington, and Boston.

FACULTY RECITALS

During the School Year 1926-27 the following recitals were given by members of the Faculty:

November 5..Harriet van Emden.....*Soprano*
November 10..Felix Salmond.....*Violoncellist*
November 17..Benno Moiseivitsch.....*Pianist*
December 1..Carl Flesch.....*Violinist*
December 8..Carlos Salzedo.....*Harpist*
December 15..Curtis Quartet
January 19....Madame Charles Cahier...*Contralto*
January 26....Curtis Quartet (Foyer)
February 9....Horatio Connell.....*Baritone*
February 16...Emanuel Zetlin.....*Violinist*
February 23...Louis Bailly.....*Viola*
March 2.....Frank Gittelson.....*Violinist*
April 10.....Wanda Landowska.....*Harpsichord*
April 12.....Isabelle Vengerova.....*Pianist*
April 13.....Emilio de Gogorza.....*Baritone*
April 27.....Moriz Rosenthal.....*Pianist*
May 26.....Josef Hofmann.....*Pianist*

STUDENTS' CONCERTS

Twenty-nine Students' Concerts were given during the School Year 1926-27, with programs presented by students in Pianoforte, Voice, Violin, Viola, Violoncello, Harp, Chamber Music, Orchestra, and Chorus.

In the nine Students' Concerts devoted to Chamber Music, the following works were played:

BEETHOVEN . . .	String Quartet in E minor, Op. 59, No. 2
	String Quartet in F minor, Op. 95
	String Quartet in A minor, Op. 132
	String Quartet in F minor, Op. 135
	Pianoforte Trio in C minor, Op. 1, No. 3
	Pianoforte Trio in B flat major, Op. 97
BRAHMS	String Quintet in G major, Op. 111
	Pianoforte Quartet in A major, Op. 26
	String Sextet in G major, Op. 36
	Pianoforte Quartet in C minor, Op. 60
CHAUSSON	"Chanson Perpétuelle" for Voice, Pianoforte, and String Quartet, Op. 37
	Concert for Pianoforte, Violin, and String Quartet in D major, Op. 21
DEBUSSY	1st String Quartet, in G minor, Op. 10
HAYDN	String Quartet in D major, Op. 20, No. 4
JACOBI, FRED. .	String Quartet on Indian Themes
LOEFFLER	String Quartet in E minor (1917)
MOZART	String Quartet in D major (Köchel 575)
SAINT-SAËNS . .	Septet for Pianoforte, Strings, and Trumpet in E flat major, Op. 65
SCHUBERT	Pianoforte Quintet in A major, Op. 114
SCHUMANN . . .	Pianoforte Trio in D minor, Op. 63
TSCHAIKOWSKY .	String Quartet in D major, Op. 11
	Pianoforte Trio in A minor, Op. 50
ZILCHER	"Aus dem Hohelied Salomonis"; Variations for two Voices, String Quartet, and Pianoforte, in E major, Op. 38

STUDENT-ORCHESTRA CONCERTS

Several student orchestra concerts are given each year. The last of such concerts was given Sunday afternoon, April 24, 1927, in the Academy of Music, Leopold Stokowski and Arthur Rodzinski conducting. The following was the program:

HANDEL.....Overture in D minor
(*Leopold Stokowski, Conducting*)

BACH.....Brandenburg Concerto No. 5 in D major for Violin, Flute, Piano and String Orchestra

JAY SAVITT, *Violin* (Student under Carl Flesch)
RICHARD TOWNSEND, *Flute* (Student under William M. Kincaid)
JEANNE BEHREND, *Pianoforte* (Student under Josef Hofmann)
(*Leopold Stokowski, Conducting*)

BRAHMS.....Final Movement from Symphony in C minor, No. 1
(*Arthur Rodzinski, Conducting*)

VERDI.....“Credo” from “Otello”
MASSENET.....“Vision Fugitive” from “Hérodiade” } for Baritone

BENJAMIN GROBAN (Student under Madame Cahier)
(*Arthur Rodzinski, Conducting*)

BORODIN.....Polovtsian Dances from “Prince Igor”
(*Leopold Stokowski, Conducting*)

LIST OF STUDENTS

1926-1927

Adohmyan, Lahn*.....Philadelphia
Aitken, Webster.....Los Angeles, California
Albling, Sadie E.....Portland, Maine
Amansky, Selma C.....Baltimore, Maryland
Aronoff, Max.....Philadelphia

Baker, Rita M.....Philadelphia
Barabini, Olga.....New York City
Barber, Samuel O.....West Chester, Pennsylvania
Barker, Eleanor W.*.....Philadelphia
Barringer, Elizabeth*.....Philadelphia
Baskin, S. Matilda.....Drifton, Pennsylvania
Behrend, Jeanne.....Philadelphia
Belcher, Louise A.....Philadelphia
Benner, William N.....San Diego, California
Berkowitz, Rosela S.....Philadelphia
Berman, Grace.....Detroit, Michigan
Berthold, Edward G.*.....East Orange, New Jersey
Betelle, Helen.....Roanoke, Virginia
Bethel, Lucille.....Newark, New Jersey
Binder, Rose.....Newark, New Jersey
Binz, Ralph E.....Philadelphia
Bitter, John F.....New York City
Blankenship, Marion G.....Lancaster, Pennsylvania
Bleil, Regina R.*.....Pittsburgh, Pennsylvania
Bly, Edith W.....Philadelphia
Boehm, Alberta.....Kansas City, Missouri
Borkey, Florence R.....Tamaqua, Pennsylvania
Boyington, Alfred M.....Kansas City, Missouri
Braun, Edith E.....Merion, Pennsylvania
Braverman, Bella.....Philadelphia
Briselli, Iso.....Berlin, Germany
Brock, Anne B.....Philadelphia
Burnwood, George B.....Philadelphia

Caddell, Marjorie J.....Brooklyn, New York
Cameron, Richard J.....Philadelphia
Cameron, William T.....Providence, Rhode Island
Cardin, Fred.....Miami, Oklahoma
Carettnay, Illa.....Philadelphia
Carlson, Marie L.....Devils Lake, North Dakota
Carmi, Miriam.....Petah-Tickwah, Palestine
Carpenter, James McF., Jr.*.....Haverford, Pennsylvania

Cassini, Leonard.....London, England
Challenger, Edward P., 2nd.....New Castle, Delaware
Chase, Mildred*.....Syracuse, New York
Chasins, Abram.....New York City
Chasins, Ethel.....New York City
Chazin, Joseph*.....Philadelphia
Cheesman, L. Virginia.....Philadelphia
Cherkassky, Shura.....Odessa, Russia
Cole, Orlando T.....Philadelphia
Colley, Christine.....Dayton, Ohio
Conant, Katherine L.....Bridgewater, Massachusetts
Conn, Sherman*.....Pittsburgh, Pennsylvania
Couch, Marion G.*.....Greenville, South Carolina
Coye, John S.....Wilmington, Delaware
Curran, Robert E.....Auburn, New York

D'Andrea, Mary H.....Pleasantville, New Jersey
Daugherty, Eleanor.....Oil City, Pennsylvania
Deak, Stephen.....Philadelphia
de Blasiis, Martha J.....Glens Falls, New York
de Blasiis, A. Virginia.....Glens Falls, New York
Deibert, Dorothy N.....Fort Sill, Oklahoma
Demarest, Charles N.....Madison, Wisconsin
de Schauensee, Max.....Philadelphia
Diaz, Antonio B.....Mexico City, Mexico

Eastman, Mary B.....Los Angeles, California
Elman, Esther.....New York City
Elman, Liza.....New York City
Elson, Joseph*.....Chicago, Illinois
Evans, Wilbur W.....Philadelphia

Fahringer, Mary E.*.....Audenried, Pennsylvania
Farny, Lionel M.*.....Allentown, Pennsylvania
Ferguson, Paull F.....Robinson, Illinois
Ferguson, Tirzah G.....Minneapolis, Minnesota
Fields, Eleanor L.....Norristown, Pennsylvania
Fink, Mary M.....Baltimore, Maryland
Fischoff, Joseph.....South Bend, Indiana
Fisher, Florence.....Toledo, Ohio
Fitts, Logan.....Merchantville, New Jersey
Forbes, Mildred W.....Philadelphia
Frantz, Florence.....Baltimore, Maryland
Freed, David.....Philadelphia
Freedman, Sarah*.....Philadelphia
Friedman, Theodore J.....Philadelphia
Fulda, Boris.....Moscow, Russia

Gardiner, Virginia	Kingston, New York
Garratt, Harold V.	Philadelphia
Geer, Ella L.	Charleston, Illinois
Germer, Meredith J.*	Harrisburg, Pennsylvania
Gershman, Paul	Vineland, New Jersey
Gesensway, Louis	Toronto, Canada
Giacobbe, Stellario*	Philadelphia
Gilbert, Gama	Philadelphia
Ginsburg, Kathryn	Los Angeles, California
Goddard, Eleanor	Swarthmore, Pennsylvania
Gold, Hinda	Toronto, Canada
Gough, Frank, Jr.	Lumberton, North Carolina
Gray, Alexander	Providence, Rhode Island
Gray, John	Providence, Rhode Island
Green, Sylvia	Trenton, New Jersey
Greenberg, Albert A.	Philadelphia
Gregg, Frances Y.	Urbana, Ohio
Gregory, Euphemia M.	Philadelphia
Groban, Benjamin	Grand Rapids, Michigan
Halbwachs, Martha L.	New York City
Hall, Helen	Dallas, Texas
Harcum, Edith	Bryn Mawr, Pennsylvania
Hardison, William, Jr.*	Morrellton, Arkansas
Hare, Esther B.	Caldwell, Idaho
Harman, Marian S.	Bloomsburg, Pennsylvania
Harms, William H.	Ottawa, Kansas
Headman, F. Melvin	Philadelphia
Healy, Daniel L.	Framingham, Massachusetts
Henderson, Charles, Jr.	Lansdowne, Pennsylvania
Hepler, Emily S.	Ventnor, New Jersey
Hice, Arthur E.	Philadelphia
Hochstetter, Edna	Philadelphia
Hodge, Dorothy F.	Philadelphia
Hodge, Muriel B.	Philadelphia
Hoffman, Wilhelmina D.	Parma, Idaho
Hooper, Carl V.	Mapelton, Pennsylvania
Horle, Henriette	Philadelphia
Hubbard, Blanche*	Philadelphia
Irons, Florence E.	Burlington, New Jersey
Jepson, Helen E.	Akron, Ohio
Jirak, Josephine A.	Kansas City, Kansas
Johnson, Lacy	Philadelphia
Johnson, Russell	Philadelphia
Jones, Francis E.	Schenectady, New York
Jurciukonis, Juozas	Philadelphia
Jusko, Ralph V.	Worcester, Massachusetts

KAGAN, PESCHA.....Washington, Pennsylvania
KAHN, GORDON G.....Philadelphia
KAPLAN, TILLIE.....Portland, Maine
KAPLAN, VILMA.....Baltimore, Maryland
KATTMAN, EVELYN A.*.....Canton, Ohio
KAUFMAN, HARRY.....Philadelphia
KIMMEL, LEWIS H.....Carlisle, Pennsylvania
KLASS, HARRY.....Sydney, Australia
KNITZER, JOSEPH.....New York City
KORN, ALICE D.....Ambler, Pennsylvania
KOWALSKA, SABINA W.....Wilmington, Delaware
KRAINIS, ABRAHAM.....Coney Island, New York
KRINSKY, YVONNE.....Newark, New Jersey

LAMAS, EUGENE.....Brooklyn, New York
LAMB, LILLIAN A.....Portland, Maine
LAZZARO, ALFIO.....Philadelphia
LEBOW, PAUL.....Baltimore, Maryland
LEE, WARREN L.....Philadelphia
LENROW, ELBERT.....New York City
LEVINE, JOSEPH S.....Philadelphia
LEWIS, ELEANOR J.....St. Albans, Vermont
LOCKHART, DOROTHY.....Philadelphia
LOCKWOOD, ROSS.....Duquesne, Pennsylvania
LUCHS, SELMA B.....Philadelphia

MAHER, ROSAMUND E.....Philadelphia
MAPES, GORDON M.....Binghamton, New York
MARZYCK, MARY A.....Denver, Colorado
MATISON, LILY.....Santa Monica, California
MAYERS, BERNARD L.....Philadelphia
McGINNIS, ROBERT E.....Wyncote, Pennsylvania
MEISKEY, ELSA.....Lancaster, Pennsylvania
MITCHELL, ERCELLE.....Baltimore, Maryland
MOLIND, AARON.....Philadelphia
MOLL, DAVID*.....Chicago, Illinois
MONTGOMERY, BESSIE.....Wynnewood, Pennsylvania
MONTGOMERY, MARY B.....Villa Nova, Pennsylvania
MOODY, KATHARINE.....Indianola, Mississippi
MOORE, DOROTHY.....Columbus, Ohio
MORALES, ANGELICA M.....Mexico City, Mexico
MORGAN, CATHARINE.....Norristown, Pennsylvania
MORRISETT, JAMES S.....Winston-Salem, North Carolina
MORSEMAN, FLORENCE.....Sedalia, Missouri
MUNRO, LUCILE.....Philadelphia
MURDOCK, VICTORIA M.....Wichita, Kansas

Nazarevitch, Xenia.....New York City
Nichols, Alice*.....Wilmington, Delaware

Otterstein, Adolph W.....Denver, Colorado
Oyen, Esther D.....Seattle, Washington
Oyen, Penelope.....Seattle, Washington

Page, Marion S.*.....North Fargo, North Dakota
Paget, Ethel M.....Philadelphia
Parker, Madge H.....Toronto, Canada
Perry, Dorothy I.....Hillsboro, Illinois
Petraitis, Peter V.....Homestead, Pennsylvania
Pettit, Harlan C.*.....Pittsburg, Kansas
Phillips, Edna M.....Wyomissing Hills, Pennsylvania
Pickens, Jane.....Atlanta, Georgia
Pierce, Dorothy E.....Philadelphia
Polisi, William.....Philadelphia
Pollard, Elizabeth G.....Swarthmore, Pennsylvania
Polvogt, Esther L.....Baltimore, Maryland
Poska, Judith.....Seattle, Washington
Potamkin, Frank J.....Philadelphia
Power, Dorothy B.*.....Philadelphia
zu Putlitz, Lois V.....Los Angeles, California
Pyle, Ella W.....Wilmington, Delaware

Raphael, Bernard.....Philadelphia
Reardon, Casper A.....Schenectady, New York
Reatha, Reva.....Detroit, Michigan
Reeves, Mary C.....Wausau, Wisconsin
Reilly, Josephine P.....Philadelphia
Reinert, Clarence W.....Allentown, Pennsylvania
Reinhardt, Donald S.....Llanerch Manor, Pennsylvania
Reinhardt, Louise.....Wilmington, Delaware
Resnikoff, Vera.....Odessa, Russia
Reynolds, Llewellyn S.*.....Washington, D. C.
Richardson, John B.....Philadelphia
Rizzo, David J.....Philadelphia
Roberts, Elizabeth R.*.....Philadelphia
Roberts, Eloise A.....Philadelphia
Robinson, Carl R.....Louisville, Kentucky
Rogers, Edith M.....Newburyport, Massachusetts
Rolin, Mary C.....Strafford, Pennsylvania
Rose, Kathryn V.....Brookline, Pennsylvania
Rubanoff, Joseph R.....Philadelphia
Ruhrseitz, Esther B..... Sweden
Ryan, William K.*.....Haverford, Pennsylvania

Savitt, Jay.....Philadelphia
Scales, Catherine B.....Philadelphia
Schiöler, Eiler T.....Copenhagen, Denmark
Schwartz, Frank J.....Philadelphia
Seenofsky, Max*.....Philadelphia
Seiger, Suzanne.....Pittsburgh, Pennsylvania
Shanklin, Margaret E.....Wichita, Kansas
Sharlip, Benjamin.....Philadelphia
Sharp, Marion.....Salt Lake City, Utah
Sharp, Maurice O.....Sheridan, Wyoming
Shefter, Abram*.....Philadelphia
Sheridan, Frances E.....New Castle, Delaware
Shields, Miriam N.....Denver, Colorado
Siegel, Adrian*.....New York City
Simons, Charlotte.....Chicago, Illinois
Singer, Jacques.....Jersey City, New Jersey
Sister Regina Dolores.....Philadelphia
Skillington, Susan V.....Altoona, Pennsylvania
Snyder, Sophia.....Pittsburgh, Pennsylvania
Snyder, Thelma H.....Harrisburg, Pennsylvania
Solovieff, David.....Philadelphia
Stacey, Aletha G.....Wellington, Ohio
Stackhouse, R. Elizabeth.....Bloomsburg, Pennsylvania
Standing, Georgia V.....Salt Lake City, Utah
Stern, Lucie.....Riga, Latvia
Stetler, Floraine A.....Detroit, Michigan
Stevens, Margaret.....Collingswood, New Jersey
Stratton, Charles W.....Manhattan, Kansas
Straub, Virginia M.....Lancaster, Pennsylvania
Swartz, Beatrice S.*.....Baltimore, Maryland

Taylor, Florine.....Lynchburg, Virginia
Temianka, Henry.....Antwerp, Belgium
Thorp, Carl W., Jr.....Cleveland, Ohio
Tolces, Toska.....New York City
Townsend, Richard E.....Philadelphia
Townsend, Winifred.....Philadelphia
Tracy, Gerald B.....Portsmouth, Virginia
Trafficante, Elisabeth.....Philadelphia
Tucker, Gregory H.....Philadelphia
Tyson, Evelyn*.....Jenkintown, Pennsylvania

Ullberg, Lloyd E.....Oakland, California
Unger, William R.....Pittsburgh, Pennsylvania
Urbanek, Caroline V.....Lowell, Massachusetts

Van Buskirk, S. Elizabeth.....Pottstown, Pennsylvania
Varallo, John J.....Philadelphia

Viohl, Herbert K. ..... Wilmington, Delaware
Viohl, Walter C. ..... Wilmington, Delaware

Waite, Grace E.* ..... Glenolden, Pennsylvania
Walker, Louise P. ..... Ottawa, Kansas
Wallen, Hobart L.* ..... San Diego, California
Walstrum, Theodore P. ..... Ridgewood, New Jersey
Watson, Mary E. ..... Kansas City, Missouri
Wegmann, Cecile D. ..... Yonkers, New York
Whitley, Hazel ..... Detroit, Michigan
Whitmer, Rachel P. ..... Philadelphia
Wightman, Florence ..... Philadelphia
Wilkinson, James M. ..... Baltimore, Maryland
Williams, Florence ..... Allentown, Pennsylvania
Wills, Helen J. ..... Newport News, Virginia
Wisdom, Leon B. ..... Pittsburgh, Pennsylvania
Wolf, Jennie ..... Philadelphia
Woods, Edna B. ..... Rye, New York
Wyner, Louis ..... Atlantic City, New Jersey

Yaeckel, Louis W. ..... Hollywood, California

Zimmerman, Oscar G. ..... Philadelphia
Zollette, Sandro S. ..... Philadelphia

---

*Withdrawing before the close of the year.

INDEX

Page

Accompanists 31
Accompanying 18
Ancient Music 36
Assignment to Instructors 46
Biographical Notes—Bailly, Louis 25
Farnam, Lynnwood 21
Flesch, Carl 23
Gogorza, Emilio de 17
Hofmann, Josef 19
Luboshutz, Lea 24
Morris, Reginald O. 32
Rodzinski, Arthur 30
Rosenthal, Moriz 20
Salmond, Felix 26
Salzedo, Carlos 27
Scalero, Rosario 33
Sembrich, Marcella 16
Buildings 12
Calendar 51
Coaching 15
Comparative Arts Course 34, 35, 36
Concert Hall 13
Concerts—Students' 54
Student-Orchestra 55
Curtis Quartet 52
Departments—Academic 37, 38
Chamber Music 22
Harp 22
Orchestra 28
Organ 18
Pianoforte 18
Theory and Composition 31
Viola 22
Violin 22
Violoncello 22
Voice 15
Diction 15

Page
Enrollment Requirements 47
Equipment 12
Eurhythmics 15
Executive Staff 11
Faculty—Academic 37, 38
Musical 14, 15, 18, 22, 28, 31
Faculty Recitals 53
General Information 50
Heads of Departments 14
Individual Contributions 49
Library 12
List of Students 56, 57, 58, 59, 60, 61, 62
Location 12
Offer to Students 7
Officers 10
Operatic Acting 15
Orchestra Classes 29
Orchestra Instruments, Courses in 29
Plan of Studies 40, 41, 42
Purpose 5
Requirements for Entrance Examinations 43, 44, 45
Secondary Piano 18
Stage Deportment 15
Studies 39
Tuition Fees 48

Biddle-Paret Press
Philadelphia

THE CURTIS INSTITUTE OF MUSIC

Endowed by Mary Louise Curtis Bok

Josef Hofmann, *Director*

Announces a Course of Twenty-eight Lectures on

COMPARATIVE ARTS

To be given on Monday afternoons at 3:15 o'clock
in the Concert Hall of the Institute

Beginning October 10, 1927

Ending May 7, 1928

Rittenhouse Square

Philadelphia Pennsylvania

THE COURSE OF LECTURES on Comparative Arts has been established as an integral part of the cultural activities of The Curtis Institute of Music. From the beginning of the school in 1924 such a series of lectures has been given each season. It gives much pleasure to announce that again, as in the past, the series will be open to a limited number of subscribers, in addition to students of the Institute.

The lectures will be held in the new Concert Hall of the Institute, now nearing completion. While the seating capacity of the Hall will allow for the accommodation of a few more auditors than in past seasons, patrons are reminded that the allotment to the public is limited.

Course Ticket Thirty Dollars

THE LECTURES

1. ROMANTICISM . . . . . *October 10*
   Its Origin and the Spread of the Romantic Period
   ALFRED MARTIN
   Society for Ethical Culture, New York

2. ENGLISH ROMANTICISM—Burns and Scott . . . . . *October 17*
   FELIX E. SCHELLING, LL.D.
   Professor of History and English Literature, University of Pennsylvania

3. ENGLISH ROMANTICISM—Byron . . . . . *October 24*
   J. DUNCAN SPAETH, PH.D., LITT.D.
   Professor of English, Princeton University

4. ENGLISH ROMANTICISM—Wordsworth, Shelley, Keats . . . *October 31*
   MR. ALFRED MARTIN

5. ENGLISH ROMANTICISM . . . . . *November 7*
   Painting in the Eighteenth and Early Nineteenth Centuries
   HUGER ELLIOTT
   Director of Educational Work, Metropolitan Museum of Art

6. GERMAN ROMANTICISM—Goethe . . . . . *November 14*
   MR. ALFRED MARTIN

7. GERMAN ROMANTICISM—Schleiermacher, Novalis, Hölderlin, The Brothers Grimm . . . . . *November 21*
   JULIUS GOEBEL, PH.D.
   Professor of Germanic Languages, University of Illinois

8. GERMAN LYRICISTS—Uhland, Heine, Mörike, Eichendorff, Lenau . . . . . *November 28*
   DR. JULIUS GOEBEL

9. GERMAN ROMANTICISM . . . . . *December 5*
   Painting: The Düsseldorf School
   ERNST DIEZ, PH.D.
   Associate Professor of History of Art, Bryn Mawr College

10. FRENCH ROMANTICISM—Victor Hugo . . . . . *December 12*
    ANDRÉ MORIZE, AGRÉGÉ-DES-LETTRES
    Professor of French Literature, Harvard University

11. FRENCH ROMANTICISM—Lamartine, de Musset, de Vigny, George Sand . . . . . *December 19*
    JEAN B. BECK, PH.D.
    Professor of Romance Languages, University of Pennsylvania

12. FRENCH ROMANTICISM . . . . . *January 9*
    Painting: Ingres, Millet, Corot, Delacroix
    THORNTON OAKLEY, M. S.
    Artist and Instructor in Illustration, School of Industrial Art

13. CHANGING IDEALS OF THE INDUSTRIAL AGE . . . . . *January 16*
    ROY F. NICHOLS, PH.D.
    Assistant Professor of History, University of Pennsylvania

14. TENNYSON AND BROWNING . . . . . *January 23*
DR. J. DUNCAN SPAETH

15. PRE-RAPHAELITISM . . . . . *January 30*
LOUIS W. FLACCUS, PH.D.
Professor of Philosophy, University of Pennsylvania

16. THE PSYCHOLOGICAL NOVEL IN ENGLAND AND FRANCE—George Eliot, Meredith, Flaubert . . . . . *February 6*
AUSTIN K. GRAY, M. A.
Associate Professor of English Literature, Haverford College

17. THE THRESHOLD OF THE MODERN MUSICAL ERA—Chopin, Liszt, Berlioz . . . . . *February 13*
OLGA SAMAROFF
Concert Pianist and Music Editor, New York Evening Post

18. RICHARD WAGNER . . . . . *February 20*
CARL ENGEL
Chief of Division of Music, Library of Congress

19. FRENCH SYMBOLISTS AND PARNASSIANS . . . . . *February 27*
DR. JEAN B. BECK

20. FRENCH IMPRESSIONIST AND MODERN PAINTERS . . . . . *March 5*
LEO KATZ
Artist and Critic, New York City

21. DEBUSSY, RAVEL AND THE MODERN FRENCH COMPOSERS . . *March 12*
HORACE ALWYNE, F. R. M. C. M.
Professor of Music and Director of Department of Theoretical Music, Bryn Mawr College

22. ITALIAN LITERATURE—Manzoni, Carducci and D'Annunzio *March 19*
DINO BIGONGIARI, A. B.
Associate Professor of Italian, Columbia University

23. RUSSIAN LITERATURE IN THE NINETEENTH CENTURY—Pushkin, Gogol, Turgeniev, Dostoievski, Tolstoi . . . . . *March 26*
ELBERT LENROW, A. M.
Instructor in English, University of Pennsylvania

24. IBSEN AND THE MODERN EUROPEAN DRAMA . . . . . *April 2*
STARK YOUNG
Author, and Member of the Editorial Staff of The New Republic and Theatre Arts Monthly

25. THE NEW SPIRIT IN MODERN ART . . . . . *April 16*
MR. LEO KATZ

26. TRENDS IN MUSIC SINCE THE WAR . . . . . *April 23*
OLIN DOWNES
Music Editor, New York Times

27. AMERICAN LITERATURE AND THE NEW AESTHETIC . . . . *April 30*
MR. ALFRED MARTIN

28. MODERN AMERICAN ARCHITECTURE . . . . . *May 7*
FISKE KIMBALL
Director of The Pennsylvania Museum